Dance and Dancers

MARCH 1954

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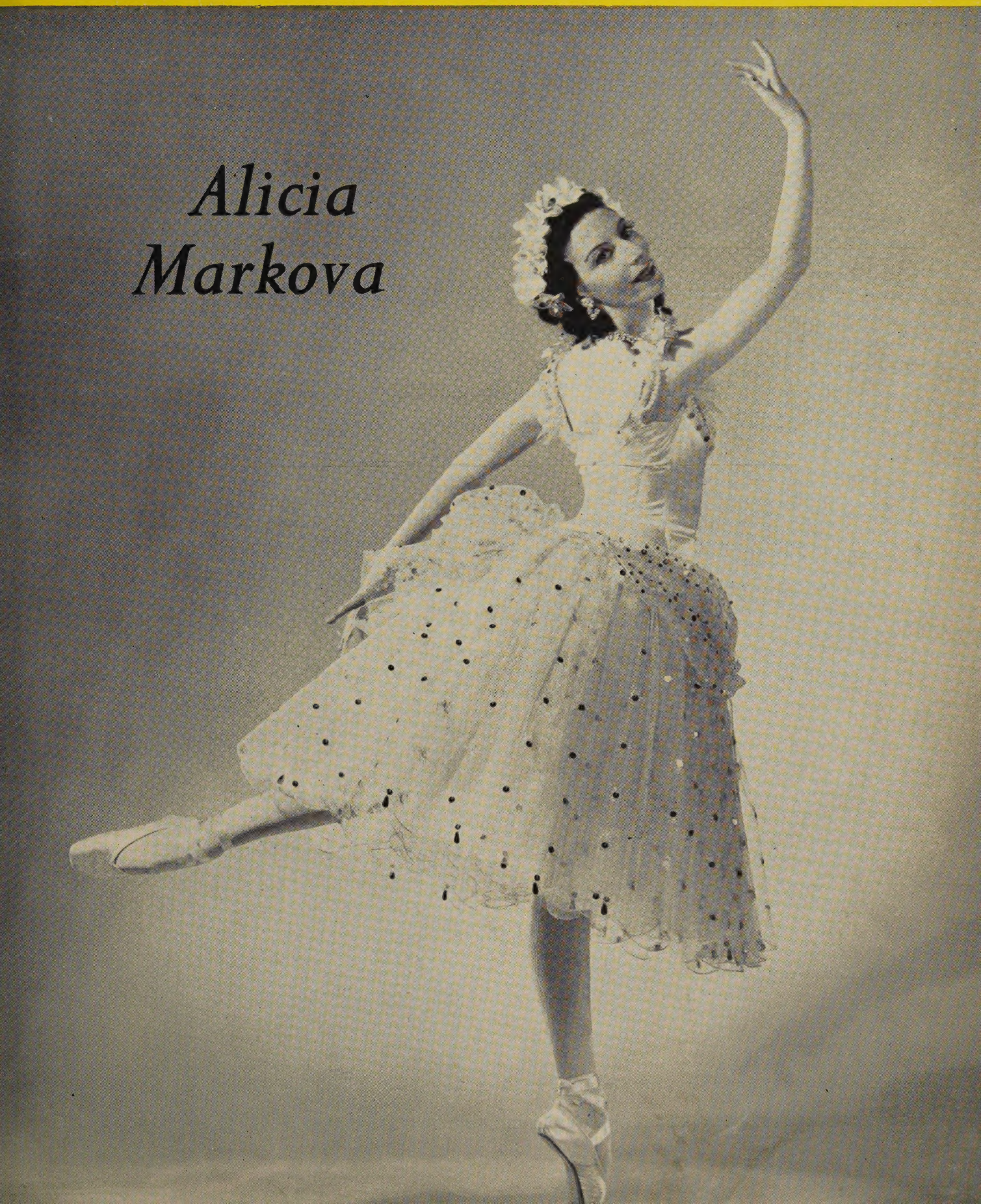

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Personality of the month

In Idylle. *Photo: Lido*

MARJORIE TALLCHIEF

Reason : for being one of the most improved dancers in this or any other year

EACH Christmas we publish a list of the dancers who have showed the greatest progress over the preceding year. Had we seen Tallchief before our last list was published, she would have headed it. Her performances during the Grand Ballet du Marquis de Cuevas season in London were one of the most rewarding aspects of the season and destroyed, for ever, the myth which has grown up—that to have a baby is the end of a ballerina's career. Marjorie has flourished and blossomed on twins.

Both she and her sister, Marie (ballerina of New York City Ballet) are of Indian descent. Marjorie was with Ballet Theatre in 1944, leaving there in 1946 she joined Original Ballet Russe. It was in the following year that she went to the Grand Ballet de Monte Carlo (now the Grand Ballet du Marquis de Cuevas), where she has remained ever since. She is married to George Skibine, the principal male dancer of the company.

Always possessing a strong technique, Marjorie has recently added to this by a fine sense of characterisation. She has been lucky in the fact that her husband had been able to choreograph for her the type of role which she can give to perfection. She has a beautiful extended line, extraordinary facility in her turns and a scissor-like precision in all that she does. She is at her best in a ballet like Skibine's *Idyle*, when, as a little white pony, she shows-off for the benefit of her admirer from the circus. She also brings a strange and moving quality to the Sleepwalker in Balanchine's *Night Shadow*. Apart from her brilliance in the *Don Quixote pas de deux* she has not, so far, shown up to the best advantage in classics, but this may have been partly due to the general production of the classics in which she has appeared. In modern and neo-classic ballets she is outstanding.

March 1954 Vol. 5 No. 3

Dance and Dancers

Editor: PETER WILLIAMS
Assistant Editor: CLIVE BARNES

WORLD'S LARGEST NET SALE IN THE FIELD

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APPEARANCES ARE NOT DECEPTIVE

WHILE Europe froze and struggled with burst pipes, the newspapers within a few days of each other carried three heartening pictures—Alicia Markova flies to the States (in Mink); Margot Fonteyn returns from her holiday (in Mink); Nadia Nerina flies in from New York (in Mink).

Perhaps this may appear to be a rather trivial aspect of ballet, but it is of more far-reaching consequence. Mink, apart from being a charming fur, has come to symbolise the height of elegance. The fact that our two leading ballerinas, and a possible leading ballerina of tomorrow, wear it means that there is a growing realisation of the importance of an elegant appearance off stage. In the days of Diaghilev the dancers were always immaculate whatever they did, but latterly it has become *de rigueur* for a ballet company to look like a bunch of refugees from a civil war.

That most slovenly of all peacetime garments (once so honourable in war) has become almost a uniform—the Duffle Coat. Pictures of girls in slacks, sweaters and horse-tail-hair-dos do not really enhance the reputation of the ballet dancer in the eyes of the public.

"You stinking snob," I can hear some of you muttering to yourselves. No, not at all. I know that we cannot all afford mink and Dior dresses—nor probably can those who wear them. But they have had the sense to realise the importance of outward appearances. We can all of us look clean and tidy and that is what so many people do not.

It becomes increasingly obvious that a slovenly appearance off stage is reflected in the performance on stage. It is, of course, an extra effort to look immaculate always and it may seem to be hardly worth it to the dancer who has been rehearsing all day and giving a performance at night. But apart from the fact that it can do a lot of good in many ways, it is also a form of self-discipline. If you can discipline yourself in private life, then you can also discipline yourself in your performance and approach to a role. There is no need for every dancer to look like a page from a glossy magazine, but is it essential for them to look like a page from a tract on collective farm workers?

The same can be said of the audience for ballet. If you go to a performance of a straight play in almost any London theatre you will find a well-dressed, not necessarily smart, collection of people. At the ballet people appear in open shirts, sandals, polo-neck sweaters and dirty mackintoshes. This muddled form of garment wearing, one could not call it dressing, leads to a muddled form of thinking. It accounts, to a certain extent, for the fact that there is such a lot of confused thinking about ballet.

The critics, who are supposed to guide the public, are the worst offenders. There is said to be an unwritten rule that the critic is exempt from any form of dress regulation because he has just come from his office. So, I may say, has almost everyone else. Before the war, the critic was leading much the same sort of life and he never let the side down as he does today.

Perhaps with a new Sadler's Wells season opening at Covent Garden we should welcome our great company not, as has been suggested from the United States, with a little extra stamping and shouting (we have our own ways of doing that sort of thing), but with a bit more respect in our personal appearance—it would be a far greater compliment to them and to the wonderful job they have done.

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MARGOT FONTEYN and MICHAEL SOMES in the last act *pas de deux* **from** *The Sleeping Beauty.*

Photograph by Richard Dormer

SINCE September, 1953, the Sadler's Wells Ballet have been touring the United States and Canada and they have left behind them trailing clouds of glory. But although the company has been acclaimed as a whole it has been Fonteyn who has been responsible for the company being called "fabulous."

Today Fonteyn and Markova are the two biggest names in ballet. Two ballerinas to have arisen from that backward and inartistic island—England. Twenty years ago, this statement would have been greeted with derision and scorn; today it is a fact which nobody will deny. Both ballerinas are proof that ballet stands or falls on its stars. Provided stars of this importance are with us, then ballet cannot fail.

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MARTHA THE GREAT

MARTHA GRAHAM has almost become a legend of the dance. It is a pity that she has not danced in England before because her presence among us might have inspired a greater truth in the Modern Dance movement. A few years ago she was to have appeared with her company, but the season had to be cancelled at the last moment owing to an injury to her foot. Now she is with us again in London at the Saville Theatre.

Graham comes of good old New England stock. Receiving her education in California, she came into contact with the Denishawn (Ruth St. Denis, Ted Shawn) School in Los Angeles. Determined to become a dancer she managed to persuade her parents to allow her to study at this school. In 1919 she took the leading role in Shawn's *Xochitl*. During her time at the Denishawn School she danced with the company and also on a Music Hall circuit. In 1923 she appeared as a soloist in the revue, *Greenwich Village Follies*.

Not satisfied with the dance as she found it she took up a position as a teacher at the Eastman School of Music in Rochester. This gave her the opportunity to discover new paths of the dance upon which she has travelled with growing maturity ever since.

IN DANCE AND DANCERS a few years ago, Agnes de Mille described Graham's contribution to the dance thus:

"In ballet movement, the arms and legs are used as separate revolving members on a steady spine. Ballet is mainly a series of poses linked with flowing movement which strives to conceal effort. Graham's approach was in thinking of dancing as movement. True, this was the essence of the von Laban-Wigman Central European school, but Graham had never seen them.

Graham thought that effort was important since, in fact, effort is life; the use of the ground was vital rather than an escape from it. Because effort starts with the nerve centres, it follows that a technique developed from the impulses that flow through the body and down the length of the arms and legs, would have enormous nervous vitality like the motion sent through a whip. These impulses she calls 'contraction.' She also evolved suspensions and falls which use the thigh and knee as a hinge on which to raise and lower the body to the floor. Thus incorporating, for the first time, the ground into gesture proper. Graham's innovations constitute probably the greatest addition to the dance vocabulary of this century."

Graham herself has said: "For my dance I seek to express life in a moment of evolution—a human being in crisis, at the crossroads. The story is not particularly important, but the crossroad is . . . . Above all I try to be honest with myself, as I think Picasso and Mallarmé are. I never try to feed on success. There is nothing eternal but change. While the world wants comfort, all I want is someone to pay the rent and the pianist; and the liberty to create and teach."

A study of Martha Graham.

There is not the slightest doubt that Graham has had a profound influence on the dance in America and also on most of the choreographers in that country. Let us hope that the English dance personalities will do their utmost to glean all they can from this distinguished visitor.

Graham and company in a scene from Dark Meadow. *A group dance with music by Carlos Chavez and settings by Isamu Noguchi.*

John Butler and Martha Graham in Letter to the World. *A group dance to Hunter Johnson music and spoken text from the poems of Emily Dickinson. The setting is by Arch Lauterer.*

A typical number when the Gaiety musical comedy was at its height. Gertie Millar surrounded by Gaiety Girls in Moonstruck *from* Our Miss Gibbs *in* 1909.

The Broadway-Shaftesbury Avenue Axis

by H. E. M. STONE

The history of musical comedy has played a continual game of battledoor and shuttlecock across the Atlantic. The development of the dancing in these spectacles has played a similar game.

At one time it was only the importations from England which could get any showing on Broadway. Today it is only the American musical which gets a showing in London. Tomorrow the situation may be reversed again.

By tracing the story of musical comedy back to its source, it is possible to see how America has become supreme in this field.

DANCING in musicals has followed a definite pattern ever since the pioneer productions during the 'nineties. This pattern is governed by a Broadway-Shaftesbury Avenue Axis, which seems to complete a full circuit every quarter of a century. On the one side there are the British chorus girls, who are always tending to relapse into the lethargy usual sixty years ago. This is chiefly due to the conservatism of British audiences. On the other, there is the occasional shock which comes in the form of an American importation with high powered vitality and chorus girls who look as though they are taking an intelligent interest in whatever is happening on the stage.

Agility rather than artistry

No one can pretend that the standard of dancing in George Edwardes's early musicals at the Gaiety and Dalys was very high. Really it is hardly surprising, for both principals and chorus not only had to act, sing and dance, but some of them had to be funny as well.

Only an exceptionally versatile person could be expected do all that. So the principals were really happy amateurs in a lot of the things they undertook. They made up their own steps, some of them did so as they went along. As a result, people like Huntley Wright as Wun-Hi in *The Geisha* and Seymour Hicks, complete with umbrella, singing "Oh! what a wet, wet, day" in *The Circus Girl*, displayed agility rather than artistry.

Even the specialist dancers, like Topsy Sinden and Willie Warde, were not in the same class as the legitimate ballet dancers. It was Willie Warde who was in charge of the chorus at the Gaiety and Dalys. He started off at a disadvantage, for in those days, the only necessary qualification for a chorus girl was a pretty face. Ability came a bad second. So he confined their movements to simple steps which, even at the best of times, were more like parades than dances. Willie Warde's chief concern seems to have been trying to avoid repeating steps in successive shows. Considering the severely limited talent at his disposal, it must have been quite a problem.

The Americans have a habit of quietly raising their musicals to a high level. Then they ship a prize example across the Atlantic and it causes a furore when it opens in London. The first time they did this was way back in 1898 with *The Belle of New York*. It momentarily shattered the complacency of the "Gaiety Girls." But in this almost isolated case, it did not have any lasting effect and it was not long before the girls had relapsed into their customary lethargy.

Good morning Vienna

The only other outside influence on the dancing in musicals came from Vienna in 1907. The *Merry Widow* waltz introduced ballroom dancing among the principals. It has never been extended to include the chorus, unless in a ballroom scene. The public roared approval at the "gay abandon" of Lily Elsie and Joe Coyne. On the first night, they had to dance round the stage again and again before they could continue the show. Certainly, this warm and human approach has not lost its popular appeal down the years. Today, Valerie Hobson and Herbert Lom never fail to get a round of applause when they polka together in *The King And I.*

Ballet steps in

Anything approaching legitimate ballet was practically unheard of on the lyric stage until Espinosa succeeded Willie Warde at the Gaiety and Dalys in 1912. Espinosa came from a dancing family and had served a thorough apprenticeship. At one time he was *maitre de ballet* at Covent Garden. During and just after the Great War, he was responsible for arranging the dances in practically every musical in the West End. He was the first person to introduce proper ballet groupings and, in so far as his material permitted, ballet technique.

The second American invasion, which came in 1925, had a more lasting effect. The growing threat of the cinema had spurred producers to evolve a new technique in an

Lily Elsie and Bertram Wallis in the great staircase waltz from The Count of Luxembourg *at Dalys in* 1911. *The late Edwardian operetta saw the invasion of influences from Vienna, mainly in the works of Franz Lehár, whose* Merry Widow *in* 1907 *started the craze which lasted until the end of World War I.*

Willie Warde in the Devil Dance from The Cingalee *at Dalys in* 1904. *Warde was in charge of the chorus at both The Gaiety and Dalys in the early years of the century.*

From the Mander and Mitchenson Collection

Fred and Adele Astaire with the chorus in the number, Fascinating Rhythm, *from Gershwin's* Lady Be Good *at the Empire Theatre in* 1926. *This kind of number was the epitome of the 'twenties musical comedy.*

effort to catch the public's fancy. They put their trust in an even more highly proficient chorus. The result was that, for the first time, the chorus was able to take the centre of the stage and hold the audience's attention without help from the principals. They reached a really high peak of team work.

On with the 'twenties

The widespread popularity of ragtime, together with the fashion for shorter dresses, were responsible for the "quick fire" technique as epitomised in *No, no, Nanette.*

This "quick fire" technique was further exploited by Fred and Adele Astaire. Although they had already appeared in *Stop Flirting,* they did not become really famous until *Lady Be Good* opened in 1926. They raced about the stage taking literally everything, including pieces of furniture such as sofas and tables, all in their stride. Their dancing was so spectacular that it came to take precedence over the songs.

But these athletic exhibitions were not in keeping with the romantic musicals, which still had a big and faithful following. So on these occasions, the choruses were enlarged and the emphasis put on mass precision drills.

The acme of this development was *Rose Marie* which arrived from America the same year as *Nanette.* There were seventy women and thirty men in the chorus. The highlight came when, dressed as red Indians, they sang "Totem-Tom-Tom." They swayed backwards and forwards in perfect rhythm, like a field of corn blown in the wind. Then they fell sideways, peeling off one after another along the row in split second timing. No wonder the first night audience cheered them so that they had to take a curtain call all to themselves.

But both these formulae for counterfeiting the cinema were extremely expensive. Whilst it was all very well if a piece was a success, a flop was absolutely disastrous. So directly the managements realised there was no real cause for alarm, they started looking round for a cheaper form of entertainment. They found it in the home-made musical comedy. As a result, the pieces were built up round the personality of a comedy team. Although the chorus still bore the onus of the dancing, they were, once again, relegated into the background.

As the pieces were specially tailored, all the contributions, including the dancing, were made in England. So there emerged a set of British domiciled choreographers, including Buddy Bradley, Freddie Carpenter, Joan Davis and Ralph Reader. They did not entirely jettison the American technique, though they made the chorus girl tread a more stately measure. But they found the cinema had taught audiences to expect an excuse for the characters to sing and dance, even if it did not need to be a very convincing one. They endeavoured to make the dances an integral part of the piece by evolving movements which reflected the theme of the song.

New trends from the U.S.A.

In the meantime, there were signs that new developments were afoot in America again. *On Your Toes,* a musical with a back stage story of ballet, flopped at the Palace in 1937. The musical was a satire, though there was nothing in the book to show it. The satire was conveyed through two ballets, which thus became an integral part of the story.

The two ballets—*La Princess Zenobia* and *Slaughter On Tenth Avenue*—satirised Russian ballet and modern syncopation. The choreography was by Balanchine. The dancers, Jack Whiting and Vera Zorina, began dancing in a perfectly serious way. But gradually they accentuated mannerisms of the head, feet and wrists until their performance developed into an uproarious burlesque.

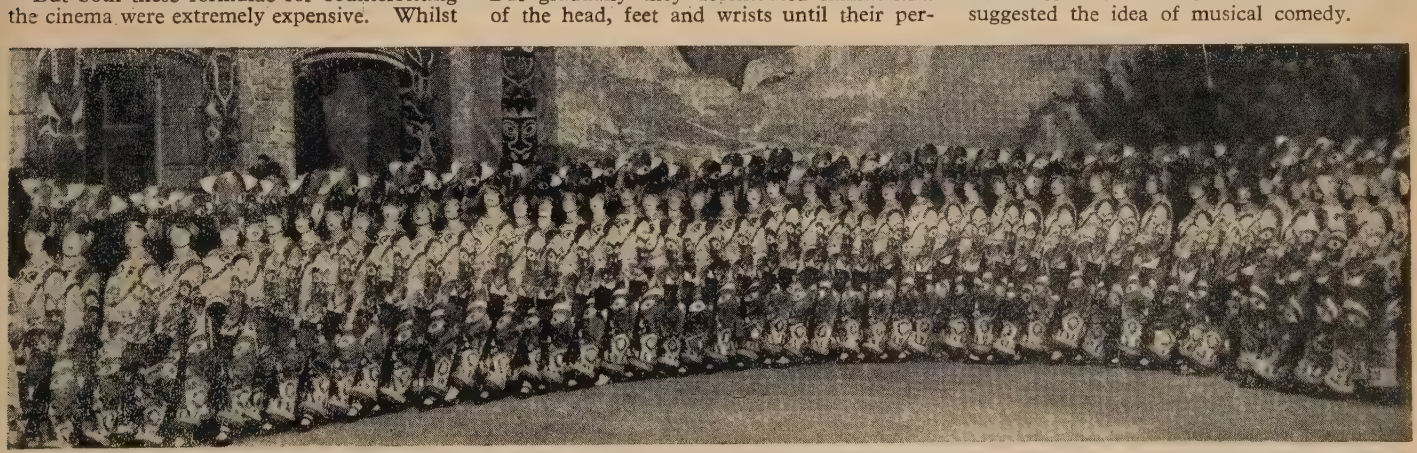
It is significant that the composer, Richard Rodgers, was also part author. He assisted the satire by writing music that parodied composers in the Rimsky-Korsakov school. Rodger's next musical was *Babes In Arms.* Although it was never produced in London, its effect was soon felt over here. It was the first musical to accommodate a ballet under the guise of a dream sequence.

Ballet becomes equal partner

The war prevented America from showing us the results of these experiments until 1947, when *Oklahoma* came to Drury Lane. Here again, Richard Rodgers had a good deal of influence over the construction of the book. Author and composer were determined to make the dancing help the story as much as the book and lyrics. They took Agnes de Mille, the choreographer, into consultation very early on. The result was that the ballet actually helped to develop the story. Although it was danced by a duplicate set of players, they were made up to resemble the characters in the story.

In this way they were able to take up the story, summarise the psychological problems facing hero and heroine and emphasise the issues at stake. Agnes de Mille realised the average member of a musical comedy audience would not be able to follow a story if it was told in the style of classical ballet. So she adapted a new form and welded eloquent pantomime gestures on to pure dancing steps.

In *South Pacific,* Rodgers and his librettist, Hammerstein, decided against including any sort of dancing. They thought it would seem out of place in a contemporary story. It may or may not be of any significance, but that is exactly the same objection George Edwardes raised when Osmond Carr first suggested the idea of musical comedy.



The Totem Tom Tom *routine in* Rose Marie *at Drury Lane in* 1925. *The large chorus was produced so as to gain the maximum effect of the rhythm of mass drill movement.*

Up in the air goes Andréani. On the left in an écart en l'air; *on the right in a remarkable* grand jeté. *Photos: Fred Brommet*

Jean-Paul Andréani

Recently a young male dancer has been promoted from the rank of Premier Danseur to Danseur Etoile at the Paris Opéra. Here is yet another fine dancer to emerge from that august establishment.

by
MARIE-FRANÇOISE CHRISTOUT

PARISIAN by birth, Jean-Paul Andréani entered the Dance School of the Opéra at the age of ten, becoming a pupil of Ricaux. Five years later, in 1945, he was engaged in the First Quadrille of the ballet company, and in 1947 was promoted two grades to that of *grand sujet*. In 1950 he received the title of *premier danseur*, which he has just now relinquished for the exalted nomination of *danseur étoile*.

This rapid career, however, has been marked by a somewhat restricted number of rôles taken over or created. Of course, his years in the *corps de ballet* familiarised him with the works of the repertory, such as *Suite en blanc*, *Suite de danses* and *Soir de fête*. But his promotion to *premier sujet* soon deprived him of the opportunity of filling secondary rôles, while at the same time not yet giving him access to rôles that were already allotted to the *étoiles*.

At length, in 1950, Serge Lifar temporarily abandoned the travesty tradition of the Opera by giving him the rôle of Frantz in *Coppélia*, and arranged a brilliant variation for him in the second act.

In *Les Animaux modèles* Andréani took over the part of the White Cock; then he appeared as the Squire in blue—a rôle till then played by Michel Renault—in *Le Chevalier et la Damoiselle;* and next became the partner of the Peri in the ballet of that name.

These rôles were followed by the Spirit of the Rose in *Le Spectre de la Rose* and the Blue Bird in *Divertissement*, in which ballet he also danced in the *pas de trois* of Florestan and his sisters.

But it was in *Blanche-Neige*, on November 14th, 1951, that he created his first important role: Prince Charming to Liane Daydé's Snow White. An interesting variation in the last scene threw into relief the mellow elegance of his technique. The rôle of Borée in the act of the Flowers in *Les Indes Galantes*, while giving him the sceptre of Gaëtan Vestris, added nothing to his reputation.

When *La Grisi* was revived, it was he who partnered the ballerina, and the balletomanes considered his appearance the most interesting feature of the production. He was also the male star in the divertissement in the opera *L'Aiglon*, and in *Cinéma* he upheld the prestige of ballet in the eyes of Josette Clavier against the rival attractions of Hollywood.

Finally in *Grand Pas*, on June 17th, 1953, he became the rival of the *étoiles* Michel Renault, Alexandre Kalioujny, Youly Algaroff and Max Bozzoni and obtained a triumph to which he now owes his nomination as *étoile*.

Blanche-Neige gave Jean-Paul Andréani his first real success, but balletomanes had long remarked the extraordinary *ballon* of this young athlete whom a classical purity distinguished from his younger brother Xavier, one of the most brilliant hopes of French ballet, who was tragically killed in a motor accident two years ago. Quickly an ever-growing public began to appreciate his precarious mastery. He is, in fact, exclusively a product of the Paris Opéra, for it has been only under its auspices on the company's tours, that he has been seen in other lands, in America, Italy, Germany and Switzerland. No spectacular recital, no film has yet diffused his talent.

He owes the elegant beauty of his very classical style as much to the Opéra School as to his teacher Serge Peretti. In common with the latter, he gives only a limited importance to the interpretation of a part; it does not seem that his nature has marked him out for dramatic rôles, while the range of his technique opens for him the whole classical and modern repertory of pure dance. His height and his masculine strength make him an excellent partner.

In *Grand Pas* Serge Lifar has rightly brought out the astonishing suppleness of his *ballon*. The mellow elasticity of his *jetés* is inimitable; he multiplies *pirouettes* and *tours en l'air* without effort. He has only to bring an emotional sensitivity to his fine technique, to add to the harmony of his line a greater inner feeling and more expressive demeanour. Jean-Paul Andréani is already one of our best contemporary dancers. To merit fully his title of *étoile*, he has now to become a little more of an actor.

SPEAK UP!

No Sunday at the Garden

SIR,—I see that in your January issue you write that " it seems a great pity that nobody thought of inviting the Russians to dance on London's most famous ballet stage."

As our society was the host of the Soviet dancers when in London, I would like to point out that as soon as we heard that they were coming, we made inquiries about the possibility of hiring the Covent Garden Opera House. We were told that this was quite impossible as the theatre was never let to outside organisations and that they did not stage recitals of this type. PAT SLOAN, *General Secretary, British Soviet Friendship Society*, 36 Spencer Street, London, E.C. 1.

I still fail to see why this could not have been arranged. Constance Shacklock gave a Sunday recital at the Opera House and a few years ago there was a lecture-demonstration of Spanish dancing on a Sunday afternoon.

If it is a rule not to let out the Opera House on Sunday afternoon or evening, then it should be changed. The Royal Opera House is supported by public funds and it is absurd that it should be empty on Sundays when the Albert Hall and Festival Hall are full. Editor.

Going our obstinate way

SIR,—My resentment and disgust deepens as I see, month by month, that you prove as obstinate as ever and do nothing to meet the wishes of your critics, who would completely recast your paper

" Dance and Dancers at home " could give us delightful reports on the Little Puddleton Ballet Club in its county-shattering presentation of *Starch and Wobble*, columns of charming tittle-tattle about what Alicia did at school and Freddy Ashton's favourite role-and-butter

Your selfish refusal to take notice of your indignant (and I must say—idiotic) readers and critics shows how little you care for them.

How long will you stubbornly persist in catering merely for lovers of ballet and especially for those who are interested in its exponents and developments anywhere in the world, be it London, Lisbon or Liberia. RUTH STOLOFF, *Floraven, Portscatho, Cornwall.*

Don't let's be insular

SIR,—Readers are frequently complaining about the space you devote to foreign companies. How do they hope to become intelligent and critical audiences if they have no standards of comparison with progress of ballet in other countries?

English dancers themselves do not value, I am sure, the insular type of audience who wildly applaud them merely because they are British dancers.

Even to-day, alas, English ballet lacks the artistry and " born to dance " verve that distinguished the best Russian companies. DOROTHEA DOWLING, 21 *Palmerston Street, Vaucluse, Sydney, Australia.*

Good old roast beef

SIR,—Thank heavens the winter of our discontent is now past and the Sadler's Wells Ballet is back with us again. No longer will we have to submit to these temperamental foreign companies who have made the past months so barren. The only sensible thing you ever said in your magazine was when you demanded that our wonderful company remain in England instead of touring the world.

In spite of the constant demand of your readers, you still persist in giving space to these alien companies. I speak for a large section of your readers when I demand that you give far less space to non-British companies. PHYLLIS NEEDHAM, *Greenford Road, Greenford, Middlesex.*

Some readers get cold feet after they have written to us and do not want their letters published. We welcome all letters, but please make up your minds as to whether you want them printed—or not!

THE CAPITAL OF THE WORLD

First given by Ballet Theatre at the Metropolitan Opera House, New York, on December 27, 1953. Choreography by Eugene Loring. Music by George Antheil. Scenery and costumes by Esteban Frances. Based on a story by Ernest Hemingway. Adapted by Eugene Loring and A. E. Hotchner.

Cast

Paco	ROY FITZELL
Elena	LUPE SERRANO
Enrique	SCOTT DOUGLAS
Cowardly Matador	VERNON WENDORF
Sick Matador	LEO DUGGAN
Proud Matador	JOB SANDERS
Proprietor of Tailor Shop	FERNAND NAULT
Patrona of the Cafe	GRACIA LITTAUNER

Corps de ballet of Seamstresses Peons, Picadors and people of Madrid

The ballet is divided into the three stages of a bull-fight

1. **Tercio of the Varias (Pic-ing with the lance)**
   The bull—Levantado—when the bull is fresh and charging with great courage.
2. **Tercio of the Banderillos (Pic-ing with banderillos)**
   The bull—Parado—when punishment has slowed him and made him a craftier seeker with his horns.
3. **Tercio of the Death (Slain with the sword)**
   The bull—Aplomado—when the bull is like lead, heavy, defending himself where he stands.

The Time: The Present.
The Place: A street, a cafe, a tailor shop for matadors, in Madrid.

THIS is the story of Paco, a young Estramaduran, who comes to Madrid with dreams of becoming a bull-fighter, of bravely facing death in the afternoon on the hot sands of the bull-ring. Because Madrid is the centre of bull-fighting in Spain, Madrid is to him the capital of the world.

To be near his heroes, Paco goes to work in a neighbourhood frequented by bull-fighters. There he meets his co-worker Enrique, who once dreamed the dreams of Paco until he discovered he was afraid. There also he meets Elena, from whom he learns about women. But above all he there learns that all toreros are not brave and proud and strong, not all are heroes. He meets the vain matador, the cowardly one, and the tubercular one who has been reduced to selling his uniforms to keep alive.

The cynical Enrique, disillusioned with bull-fighting, tries to dispel Paco's dreams. In the midst of cynicism, vanity, cowardice and indifference, Paco retains his ideals. Others may be vain, cowardly and weak, but he will be brave, bold and famous. Enrique taunts him and assures him that anyone can execute beautiful fienas outside the bull-ring, anyone can be brave with an imaginary bull. The ballet reaches its climax when Enrique challenges Paco to work his cape before an approximation of a real bull, a chair with knives attached to its legs.

THIS work actually had its world premiere three weeks before its Metropolitan premiere. It was sponsored by Ford Foundation for their television Workshop and presented on their Omnibus programme on December 6.

The stage performance was decidedly more effective as the colour and sense of space gave it an additional dimension.

Roy Fitzell, a new recruit to Ballet Theatre, performed the central role of Paco with great poise and sensitivity. His debut in New York was possibly the auspicious element of the entire evening. While Lupe Serrano as Elena, also proved a welcome addition to the company.

The recent spectacular rescue of Ernest Hemingway and his wife from two plane crashes—almost a plot for one of his own stories—makes this ballet particularly timely.

Arthur Todd

A scene from the actual television production on December 6, 1953. The work was sponsored by Ford Foundation and given on their Omnibus programme. Three weeks later the ballet was taken in the regular Ballet Theatre repertoire for their performance at the Metropolitan Opera House and will be given on their long coast-to-coast tour.
Photo: Fed Fehl

Roy Fitzell as Paco and Lupe Serrano as Elena. These two newcomers to the Ballet Theatre personnel proved themselves to be distinguished dancers in this work in which they made their debut.

Colour in 3-D dancing

THE third dimension on the screen has already been used for dancing in the short British film, *Black Swan*, with Beryl Grey and John Field. Now it is possible to see 3-D dancing in colour in M.G.M.'s *Kiss Me Kate.*

In this not very imaginative reproduction of the Cole Porter stage musical, the dances have been arranged by Hermes Pan. They are effective enough in their way, but one wishes that the choreography, which Hanya Holm made such a distinguished feature of the stage play, could have been repeated.

Ann Miller taps her speedy way through "It's too darned hot," and she later dances with Tommy Rall in "Why can't you behave." They come together again at the end of the film in an interpolated number, "From now on."

Miller gives her usual slick and exuberant performance. She is the true successor of Eleanor Powell. But the most exciting dancing came from Tommy Rall.

His elevation is extraordinary, though it is not always possible to see how much of it has been faked by trick camera work. He also turns with speed and has a nice line. We should see more of him in the future.

Taken as a whole, I would say that film dancing is enhanced by another dimension—though not quite as much as one had hoped for. The great trouble is that although the characters stand away from their background, there is a tendency for the background to look terribly flat. However, it is still early days and there seems every possibility that sometime this will solve the so far unsurmounted difficulty of presenting dancers in the cinema.

Peter Williams

FEUX ROUGES—FEUX VERTS

First given by the Grand Ballet du Marquis de Cuevas at the Théâtre de L'Empire in December, 1953. First London performance on February 2, 1954, at the Stoll Theatre. Book and production by Louis-Bernand Castelli. Choreography by Serge Golovine. Music by Pierre Petit. Decor and costumes by Louis-Bernand Castelli.

Cast

The Street-Seller	- -	SERGE GOLOVINE
She	- - - -	KATHLEEN GORHAM
A Newspaper Boy	- -	DANIEL SEILLIER

Corps de ballet of Shadows of the Crowd and characters in the Street-Seller's Dream and at the Mannequin Ball.

A YOUNG pedlar arrives on the edge of a town. Caught up in the heart of the city he tries desperately and unsuccessfully to sell his wares, consisting of cheap ties and knick-knacks. Everything he does is clumsy and mismanaged.

In the crowd he sees a girl who in his mind he sees as his ideal; the traffic lights change and she is swept on with the pedestrians going about their daily business.

Seeing a dressmaker's dummy, the pedlar starts to dance with it, imagining that he is at a grand ball attended by the mannequins from a nearby couturier. He has a vision of grandeur far above anything he is ever likely to achieve. To him the world of fashion, symbolised by the mannequins and a chandelier, is the ultimate. He sees the girl whom he noticed in the crowd, as his bride.

The city crowd presses on and the dream vanishes; the pedlar is left clasping the dressmaker's dummy—a pathetic spectacle of the hopeless eternal little man.

In his disillusionment and the ceaseless scurry of the crowd, he breaks the window of the couturier's establishment and seizes a piece of bridal veil. The crowd look at him accusingly. Seeing the girl of his dreams on the opposite side of the street, he rushes over to her only to be killed by an oncoming vehicle. His foolish death is the only spectacular thing he has achieved.

Right: Serge Golovine in the role of the Street-Seller which he created for himself in this, his first attempt at choreography.

Golovine's dancing was one of the many notable features of the recent season at the Stoll Theatre.

Photo: Lido

CHOREOGRAPHY

GOLOVINE'S first attempt at choreography has been hampered by an idea, and a very good idea too, that was too complicated for him to realise in choreographic form. In attempting to create a contrapuntal effect between the simple foolish boy and the onrush of the crowd, he has not mixed his styles too happily.

For himself, Golovine has created dances which are purely classical; for the crowd, a kind of central European mass movement using points. In varying the movements of their arms the effect tends to become ragged.

Golovine dances brilliantly and achieves a pathetic hopeless air. He is well supported by Kathleen Gorham with tenderness and a beauty of line. Seillier bounds about effectively as a newspaper boy, an obviously more successful salesman than the pedlar. The crowd do all that is asked of them. But the sum of the whole is confusing. It is not easy to say how much choreographic talent Golovine has but, given something more simple upon which to work, it may well be that he will fulfil promise he already shows.

The most notable contribution came from Castelli, who produced an interesting book. We gather that in his previous *Les Algues*, he found a choreographer in Janine Charrat who could make his ideas live.

In addition, Castelli appears to be an efficient designer of atmosphere. His harsh street with its flickering neon lights and his use of constructivism, creates a jungle effect. The smock-like mackintoshes of the pedestrians give them a Martian look. He has obviously tried to intimidate the audience in the same way that the big city intimidates the country pedlar—and he succeeded.

His costumes for the mannequins' ball were a conglomeration of all those things we associate with a couturier's workroom—half-finished suits, dressmaker's dummies, bits of trimming, hat-stands and so on.

Looked at as an experiment, *Feux Rouges-Feux Verts* certainly achieved something. The next step on is to get Golovine to create a new classical *pas de trois* and for Castelli to work with some of the world's most experienced choreographers.

Peter Williams

In his dreams of grandeur, the Street-Seller (Golovine) sees himself raised above the crowd. Kathleen Gorham, as his ideal, is seen on the left. *Photo: Lido*

MUSIC

AS slick, slangy and as expertly orchestrated as his music for *Ciné-Bijou*, Pierre Petit's score for *Feux Rouges—Feux Verts* tries to make the best of two musical worlds.

But the cloying sentimentality and stridency of present-day popular music has been insufficiently translated to serve as a suitable accompaniment for choreography, which is content to express the contemporary largely in terms of the traditional. The young composer can scarcely be blamed for this glaring incongruity. But the interpolation of a gramophone recording of actual modern dance music was a tasteless idea that made nonsense of the imitation of it that came before and after.

David Hunt

IDYLLE

First given by the Grand Ballet du Marquis de Cuevas at the Théâtre de L'Empire, Par's, in December, 1953. First London performance at the Stoll Theatre on January 25, 1954. Book, decor and costumes by Alwyne Camble. Choreography by George Skibine. Music by Francois Serrette.

Cast

She	MARJORIE TALLCHIEF
He	GEORGE SKIBINE
The Other	VLADIMIR SKOURATOFF

CHOREOGRAPHY

ONCE upon a time there lived in a paddock a little white mare, who was loved by a handsome black stallion from a neighbouring farm.

Their love affair was serenely uncomplicated until one day a flashy grey circus-horse, complete with plumes and feathers, appeared on the scene and stole away the affections of the little white mare. He took her away with him to the circus and persuaded her to join the act.

At last disillusioned she stripped her new lover of his trappings and saw him for the old grey hack he really was. She returned to the ever-faithful Black Beauty, and the circus-horse was left to his wanderings. The moral of the tale is that fine feathers do not always make fine horses.

That, I think, is the story of Alwyne Camble's ballet *Idylle*. And a very charming story, too. But while the horse enjoys the reputation of being man's best friend, he has in the past often shown himself to be the choreographer's worst enemy. Horses are remarkably difficult to express in movement; short of employing two men (which can only look ludicrous) or getting down on all-fours (even then one can only rate a Shetland pony) a dancer has to impersonate a horse from an upright position. This raises difficulties!

Tallchief and Skibine as the two horses reunited after her slight lapse with the circus horse. *Photo: Lipnitzki*

The Circus Horse (Skouratoff) appears and breaks up the idyllic relationship between the white and black horses (Tallchief and Skibine).

Alwyne Camble's setting gives a great feeling of wide open spaces, with its fence and solitary trees against a blue sky. The circus episode is suggested by the simple expedient of drawing a striped tent across half the stage.

The costumes, consisting of all-over tights with a brief tutu in the case of the female, are simple and direct. They are admirable for showing the line of the dancers.

Photo: Willy Rizzo

In his choreography Skibine has turned a Nelsonian blind-eye to the difficulty. Apart from Balanchine and Taras, Skibine is by far the most efficient and stylish of the many choreographers the Marquis de Cuevas has employed. None of his five works is a masterpiece, but all are very sound repertory pieces. His choreography is tasteful and economical.

In his decision to make but small reference to horses in his choreography Skibine was probably wise. By telling his story in terms of humans pretending to be horses for the purpose of a fable, he avoided many difficulties.

The idyllic paddock-scene is a well-made *pas de deux* (Skibine has great facility for these) and contrasts well with the circus episode, which choreographically is among the most interesting we have yet seen from Skibine.

The variation for the white mare in the circus, a prancing, and on this occasion even horsey, dance is of eye-spinning bravura. Occasionally, as in all his ballets, Skibine repeats himself too often and carries thrift to the point of penury, but at times he reveals a fine choreographic imagination.

DANCING

PERHAPS more dancers should have twins. Marjorie Tallchief was, on our last sight of her, a very good dancer, an excellent support for Hightower and no disgrace to her eminent sister. But now she is a glowing star. Her dancing has a clean, whip-lash quality at speed, slowed down she has a dreamy, womanly warmth. In *Idylle* Skibine, her husband, has produced a role that reveals her new personality and technique with loving care.

Vladimir Skouratoff and Skibine himself were the two other points of the equine triangle. Their dancing had the heady dash and abandon that distinguishes the fine male dancing of the company. It would be difficult to see how the ballet could be danced better; the average level of its executive was superlative. What a company this de Cuevas is for dancers!

Clive Barnes

MUSIC

The music for *Idylle is*, I am told, the first serious attempt at composition by François Serrette, a young French musician, who studied at the Paris Conservatoire and under Darius Milhaud.

In the light of this it must be considered a promising attempt, although it is obvious that he has not yet developed a style of his own and you can hear echoes of many other composers in the music: Stravinsky, Ravel and, of course, Milhaud himself, some of whose confident fluency his pupil has absorbed.

There are percussive use of orchestral piano, harsh blaring brass, jagged insistent rhythms in the purest diluted manner of Stravinsky. In the first *pas-de-deux* there is a dash of Ravel in a sweetly sensual waltz section; while following the "change of partners" a languorous blues conveys the less idealistic nature of these other amorous antics. But for the final moments there is a more unified consistency of style.

Apart from typical rhythms here and there, suggesting horses, the music does little to label the characters as either human or animal; but it has clearly been worked out in close collaboration with the choreographer.

Except for one unfortunate moment in the performance I saw, when an unduly slow tempo left Skouratoff trying unsuccessfully to dangle in the air in the midst of a series of beaten *echappées sautées*, Gustave Cloez's conducting gave the dancers all the support they could have wished for.

David Hunt

La Sylphide

First given by Le Grand Ballet du Marquis de Cuevas at the Théâtre de L'Empire, Paris, on December 9, 1953. First London performance at the Stoll Theatre, on January 25, 1954. Book and choreography by Auguste Bournonville. Adapted by Harald Lander. Music by Herman Loevenskjold. Production by Harald Lander. Decor and costumes by Bernard Daydé.

Cast

Sylphide -	ROSELLA HIGHTOWER
James -	SERGE GOLOVINE
Effie, his fiancé	DENISE BOURGEOIS
Anna, his mother	HELGA MONSON
Gurn -	VLADIMIR ARAPOFF
Madge, a Witch	BEATRICE MOSENA
Two Friends	RICHARD ADAMA, GEORGE GOLOVINE
Naive Girl -	JOYCE VAN DER VEEN

The opening moment of the ballet. The Sylphide (Hightower) is posed by the chair of the sleeping James (Golovine).
Photo: Lido

DURING the preparations for his marriage to Effie, James, a young Scottish nobleman, sees a Sylphide, a spirit of the forest, and falls madly in love with her.

Guests arrive to celebrate the engagement, among them a witch, Madge. She tells the fortunes of the guests, but James, wishing to be rid of her, insults her and turns her out of the house.

The dancing continues, but James is continually haunted by the vision of the Sylphide, who is unseen by the rest of the guests. Unable to bear it any longer, James follows the Sylphide into the forest. His rival, Gurn, takes the opportunity to press his suit with the heartbroken Effie.

Madge and her sister witches dance around a cauldron in the middle of the forest and brew a scarf with which Madge hopes to revenge herself on James.

Meanwhile James and the Sylphide meet in the forest and other Sylphides dance around them. Their idyll is interrupted by Madge, who pretends to James that all is forgiven by offering him a scarf which he can give to the Sylphide as a present. She says the scarf will bind her to him for ever. In reality the scarf is poisoned and when James places it around the shoulders of the delighted Sylphide, her wings drop off and she dies. Madge's revenge is complete as the bridal procession of Effie, now married to Gurn, is seen passing in the distance.

CHOREOGRAPHY

LA SYLPHIDE was originally produced in 1832 by Fillippo Taglioni in Paris. The Danish choreographer Auguste Bournonville, seeing the work, wanted to revive it in Copenhagen, but as the Royal Theatre could not afford to pay for the musical copyright, a new score was written and Bournonville created a completely new version, which probably owed little more than its story to Taglioni's original. In his version, Bournonville placed the accent, in the First Act at least, on mime and character-work, and made the ballet far more realistic. Since 1836, when it was first produced in Copenhagen, it has not left the Royal Theatre's repertory and in the course of years this First Act became as rich and as varied as an interior painting by a Dutch master. The act exemplifies all that is best in Danish Ballet—its superb ensemble work and the ability of its dancers to portray flesh-and-blood characters on the stage.

When Harald Lander, until recently ballet master at Copenhagen and now holding the same position at the Paris Opéra, came to make this revival for the de Cuevas Ballet, he obviously decided to keep to the Danish version closely. The mime has been slightly reduced, but any who had hoped that Lander might have introduced the "Taglioni" *pas-de-trois* in the First Act (for Effie, James and La Sylphide) was disappointed.

Lander has revived the work with the utmost fidelity and the choreography appears substantially the same as in the Copenhagen version, for which revival, of course, Lander was also chiefly responsible.

The production has one great weakness in that the scene in the Witches' Glen is completely lacking in the eerie atmosphere of necromancy that made the scene notable in the Copenhagen production. Another fault, this time unavoidable, was the absence of children from the Wedding Party. On the other hand the Grand Ballet has handled the numerous stage tricks with remarkable aplomb.

DANCING

AS this production is so close to the Danish comparison of performance becomes inevitable. If each of the scenes had been a boxing-match I would have said that the Danes won Act I easily on points, won Act II, Scene I, by a knockout, but won the all-important scene, again on points, but this time by a surprisingly small margin.

In the First Act the Clan McCuevas were dancers going through the steps of the choreography; the Danes were people giving life to the ballet. This absence of "corporate acting" was the Cuevas' most serious deficiency, but the dancing itself needed the snap and sparkle the Danes produce so effortlessly.

In the last scene the Cuevas came into their own, largely through the exceptionally fine performances of Rosella Hightower and Serge Golovine. La Sylphide and James have not the same dramatic potentialities as Giselle and Albrecht. The successful Sylphide needs all the qualities needed for the white-act of *Giselle*, plus charm. She needs to be elusive, intangible, remote, flirtatious and womanly. All these qualities Hightower encompasses (she is perhaps over-coy at times) and she dances the Second Act with shimmering beauty.

Golovine seemed a curious choice for James, but fully justified himself in the event. One thinks of James as a rough Highlander with no nonsense; that is how he is played by Erik Bruhn and, one imagines, by genera-

The dances in Act I given in celebration of the engagement of James to Effie (Bourgeois), who are seen leading the middle line of dancers. *Photo: Lido*

tions of Danes before. Golovine makes of James a changeling-child, more than half-fairy himself, consciously reserved when with his fellow mortals, only happily unrestrained when playing with the fairies at the bottom of the garden. An interpretation as convincing as it was surprising. Golovine danced excellently; not with all the nobility that can be brought to the role, but with a free, aerial quality more in keeping with his conception.

Clive Barnes

MUSIC

WHEN discussing the music of the Royal Danish Ballet season at Covent Garden (DANCE AND DANCERS, October, 1953), I wrote about Herman Lovenskjold's music for *La Sylphide,* which we have just heard again for the production by the De Cuevas company, and which confirmed my impression that it is one of the best full-length scores for a romantic ballet.

Denmark, in the nineteenth century, had no musical idiom of its own: its composers reflected the best of contemporary European style, and their music for ballet was something of a compromise between the French feeling for the dance and the more full-blooded German styles.

Little is known in this country of Lovenskjold. He was a nobleman, born in Norway in 1815 and died in Copenhagen in 1870. His parents brought him to Copenhagen when he was 13, and his musical talents soon attracted attention. By the time he was 21 he was already a fully-fledged composer when the Royal Theatre commissioned him to write the music for Bournonville's version of *La Sylphide.*

It would have been too much to have expected for this revival a performance of the music as fine as that given last year by the Covent Garden orchestra; but William McDermott, at one time a conductor for the De Basil company, drew from his players a capable performance of the uncut score that showed it for the superb piece of ballet music it is.

David Hunt

DECOR

BALLETS of the Romantic era need a special approach. There is no way other than to try and reconstruct the particular soft atmosphere of the period. The ballets then were gas-lit; the diffused glow helped to give an air of mystery to works mainly concerned with supernatural beings. It is probably due to the small amount of equipment that a touring company can carry and perhaps a lack of imagination on the part of the electricians that the lighting all through this production was too harsh; an essential atmosphere was thus lacking.

Daydé has attempted in his designs to recreate nineteenth century lithographs and to a certain extent has been successful. But a softening of all his highlights would have helped to create the atmosphere which the electrician was unable to achieve.

His first act setting is very cold and though, as we all know, Scottish baronial halls can be cold, it is surely necessary to have a certain warmth in this act to contrast with the steely moonlight of the second. There are certain original touches, such as the use of live trees to form the banisters and chimney-piece, but the whole place has elements of a hovel while having the lofty dimensions of a castle.

The forest setting is a very good shape and it gives a wonderful feeling of distance. The foliage is well designed and executed, though the stems of the trees have been slightly stylised which results in a forest more likely to be found around the Amazon rather than north of Hadrian's Wall.

The stage mechanism throughout was beautifully handled. The Sylphide floated down through the chair by the window in the first act; she ascended a tree to get a bird's nest in the second; the final group, when her body is borne away over the tree-tops, is ravishing. I wish more companies would take as much trouble about these effects, which are such an integral part of nineteenth century ballet.

Again Daydé has not attempted realism in his Scottish costumes. The kilt, on both men and women, is in duster checks of pale colours, with white predominating; they wear jackets and bodices of varying shades of grey. The effect is of lithograph prettiness. One costume, however, nearly throws the whole scene askew—that for a Naïve Girl. Her violent flame-coloured bodice and absurd Titian red wig are most distracting and she should be eliminated without further delay.

The Sylphides' costumes are charming—they give the dancers a good line and have a softness which is exactly right. What a change, also, to see well-designed wings!

A false proscenium of twisted tartan encases the whole production, which appeared to add a slight touch of burlesque, specially when seen against the forest act. The drop-curtain at the opening of the ballet, tells almost the whole story even before it starts. The point of a drop-curtain should surely be to create the mood or atmosphere of the work rather than to give a potted version of the narrative.

Peter Williams

James in his variation in Act II. This dance displayed Golovine's wonderful elevation.
Photo: Lido

Two pictures showing the romantic idyll between the Sylphide (Hightower) and James (Golovine) in the forest. In this pas de deux, the ballet reaches its greatest height.
Photo left: Lido. Photo right: Lipnitzki

curtain up!

Snakes alive? Yes! Babette and Raoul in their brilliant snake adagio *dance,* Jungle Fantasy. *After their great success in the provinces they will tour America and Spain.*

Snakes have frequently been used in ballet. Notably in the first movement of Massine's Seventh Symphony *and also in Ashton's* Tiresias.

Her first century

"CURTAIN UP" is also the name of the opening number of the new revue for which Joan Davis is doing the dances at the Opera House, Blackpool, in the spring. As well as this she is also staging a ballet for 150 children in the famous Tower Ballroom which will run all through the summer. Joan has staged so many shows in that famous Lancashire resort that she is almost the uncrowned Queen of Blackpool, which boasts better equipped theatres for musicals than in London.

With the production of the next show, *You'll Be Lucky,* at the Adelphi, London, Joan Davis celebrates a century. She will have done the choreography for a hundred shows. Something of a record we would think.

Rodent conductor

IT was Leighton Lucas who conducted the orchestra when Alla Shelest and Konstantin Shatilov danced extracts from the *Sleeping Beauty* for their farewell performance at the Albert Hall. It seems to have gone unnoticed just how appropriate this choice was for Leighton Lucas has a close connection with Russian Ballet.

In his 'teens he was one of the first Englishmen to join the Diaghilev Ballet. Under his stage name of Lukine he danced in the famous production of *The Sleeping Princess* in 1921. His part, it must be confessed, was a rather modest one—one of the four rats in Carabosse's entourage.

English dancer in La Belle

ANOTHER English dancer, it is interesting to recall, also appeared in that *Sleeping Princess.* He danced a cavalier in the Prologue, the English Prince in *Rose Adagio* and Puss-in-Boots in the final divertissement. His name? Errol Addison.

He is familiar to present day audiences for his fine work with the late and lamented International Ballet. Five or six years ago Mona Inglesby persuaded him to come out of retirement and since then he has danced many leading parts with that company, where he remained until it disbanded. He is famous for his wonderful *pirouettes.*

He was one of Cecchetti's favourite pupils and his reminiscences of the great Maestro, at the recent evening to mark the occasion of the twenty-five years since his death, were extremely graphic.

Motto for would-be historians

"DE mortuis, nil nisi bonum" goes the old Latin tag. For the benefit of balletomanes who contemplate writing their memoirs, we suggest a new translation—"If I've seen a dancer, and others can't see him, then he *must* have been good."

Ballerina's generosity

GENEROSITY on the part of great dancers seldom is recorded. The public frequently builds up a mind picture of stars grasping all they can get.

Alicia Markova recently danced with the Royal Winnipeg Ballet and so great was her admiration for this young and progressive company that she is appearing with them again, only this time in Washington.

For the occasion, Markova has given the company a present of a whole new set of costumes for *Les Sylphides.* A most generous gift.

It is not only for the gifts that it is such a good idea for ballerinas of Markova's calibre to dance with young companies. It is the wealth of experience, that only a dancer such as she has, that can be of lasting value to the production of classics.

New companies, strange names

IT is encouraging to learn of new companies being formed when we learn, to our dismay, that other companies are folding up. David Lichine has turned artistic director and formed a new company with his wife, Tatiana Riabouchinska, as ballerina. The repertory is new and all the ballets the work of one choreographer. No prizes are offered for guessing who he might be.

The company is making its debut in France, but was formed in the city of Los Angeles. Hence its title: Ballet de la Ville des Anges.

Nearer home, George Kirsta (formerly associated with Metropolitan, Festival and Original Ballet Russe) is organising a new troupe with a much more unlikely name: Ballet Comique of London. This will have ballets by nearly everyone you have ever heard of and some very well known dancers have been invited to appear.

Our own attitude to new companies is quite simple. If somebody forms a good company we are very grateful. If he forms a bad new company—well, he stands to lose more than we do.

Hold that pose!

PITY the poor dancers at Sadler's Wells one evening recently. At the end of a performance of *Rake's Progress* the curtain just refused to come down. Fortunately the ballet has a front drop as part of its decor and after a time that descended in place of the usual curtain. Luckily the ballet ends with a static group, which the dancers were able to hold while exposed to view. But imagine what would happen with a similar mishap at the end of, say, *Les Patineurs*—

It's bound to happen—

That Gurn will whisk away the rug in *La Sylphide,* act I, and the sylphide will be discovered asleep in the chair instead of having vanished.

Drawn by Peter Revitt

that poor Blue Skater would have to go on twirling for ever!

Tea and sympathy in Bow Street

A KINDLY gesture on the part of the Royal Opera House management to bring coffee to those who queued at the box office for the opening of the booking for the new Sadler's Wells season. There were three of these soft drinking sessions—in the evening, at five in the morning and later some hot sweet tea (also enjoyed by astute Covent Garden porters).

A greatly appreciated gesture, but not, perhaps, a wise one. Those who queue longest are not necessarily the best supporters of ballet. Anything that encourages people to queue longer than necessary is to be deplored as the honest and sensible audience is being put to discomfort and inconvenience by a few who relish the excitement of sleeping on a cold pavement.

The cavalier and the ladies

ANTON DOLIN'S lady friends keep him on the go. First he presented Moira Shearer at Monte Carlo, the scene of her first film triumph, as a guest artist with Festival Ballet. She made her debut in *Le Spectre de la Rose* with John Gilpin. The reports state that the occasion was a great triumph.

The next day Dolin flew back to London to keep a date with Mona Inglesby, ballerina and director of the late International Ballet. As Miss Inglesby owns the notes made by the late Nicholas Sergueff on many nineteenth century classics, including *Esmeralda,* and as Festival Ballet is working on a new production of this work (mounted by Nicholas Beriosoff), we can only imagine that Mr. Dolin and his guest had plenty to talk about over dinner.

Meanwhile, Dolin found time to write to his old friend Lucia Chase, director of American Ballet Theatre. An over-enthusiastic booking agent had referred, in a circular, to a company planning to visit America for the first time "whose record of accomplishment on the Continent falls short of the verbose and fanciful claims made on its behalf." Dolin pointed out that as Festival Ballet was the only new visitor announced as touring the States in the near future, he naturally took exception to the remark. Lucia Chase let it be known that she did not approve of the unorthodox tactics of her agent and all has ended happily.

Twenty-five years after

SADLER'S WELLS BALLET is celebrating the quarter of a century since Diaghilev's death by reviving *Firebird.* This will possibly be given at a special performance at the Edinburgh Festival, which will also include other works from the Diaghilev repertoire. Grigoriev is to help in the reconstruction of *Firebird* and Tamara Karsavina will reconstruct the title role, which she originally created, for Margot Fonteyn.

As well as welcoming the splendid news of this revival we particularly applaud the invitation that has been extended to two people who were so closely associated with the greatest company this century has yet known.

For the Edinburgh Festival, Richard Buckle is organising a Diaghilev exhibition, which sounds as though it may rival that great exhibition at the Pavilion Marsan in Paris just before the war. Let us hope that London will be given a chance to see this exhibition which will include designs, costumes, music scores, posters, programmes, photographs and all the tangible remains of the great company.

New partner for Markova

SINCE Markova and Dolin agreed to part, and their relationship is still extremely amicable, she has had many fine partners. These have included Jasinsky, Youskevitch, Skibine, Somes and Skouratoff. Her latest partner is Milorad Miskovitch (pictured above by Lido), who will accompany her on her concert tour of the British provincial cities.

Miskovitch is a fine dancer with a natural aristocracy. He danced in England with the de Cuevas company and with Ballets de Paris, during their first season, but later had to give up dancing for a while owing to ill health. On his recovery, he made some guest appearances with Festival Ballet and appeared at the company's birthday gala with Janine Charrat.

It was while Miskovitch was with Festival Ballet that Markova first noticed him and later invited him to partner her in South America. Owing to difficulties in making the arrangements, this never came about. Now both of them are happy at the idea of working together; Miskovitch's admiration for the eternally youthful ballerina assoluta is unbounded.

Together they will dance excerpts from *Les Sylphides* and *Casse Noisette* and *Prélude à L'Apres-Midi d'un Faune.*

Special offer for Danish Festival

YOU liked the Royal Danish Ballet at Covent Garden last year, didn't you? We heard you say that you would like to meet them again in Copenhagen. Well, for readers of DANCE AND DANCERS the Gardiner Travel Service is making a special price for those who wish to visit the Ballet Festival in Copenhagen from May 25 to 31. You don't have to bother with the language as there is a Tour Manager, Stuart Barker (previously German correspondent for DANCE AND DANCERS), who will always be at your service to instruct you in the mysteries of Schnaps, "Skol," Bournonville and all the other delights of that beautiful Baltic city. Details will be found in the advertisement elsewhere in this issue.

Those bells again

MOST weddings recorded in this column are between dancers working in the same company. Congratulations this month, however, go to Jeanne Artois and Anatole Smirnoff. She was formerly a soloist with the International and Metropolitan companies, a principal dancer with the Empire ballet and recently a great hit in cabaret in Italy. He was recently with the Grand Ballet du Marquis de Cuevas. They were married in Paris two days before Christmas and DANCE AND DANCERS sends best wishes to them both.

happy birthday to...

		Mar.
Valerie Marsh	Ballet Rambert	7
Maurice Metliss	Sadler's Wells Theatre Ballet	8
Sheilagh Henderson	Royal Winnipeg Ballet	9
Eva von Genscy	Royal Winnipeg Ballet	11
Ursula Moreton		13
Pirmin Trecu	Sadler's Wells Theatre Ballet	13
Igor Youskevitch	Ballet Theatre	13
Walter Trevor	Sadler's Wells Theatre Ballet	17
Josephine Gordon	Theatre Arts Ballet	23
Rowena Jackson	Sadler's Wells Ballet	24
Lucia Chase	Ballet Theatre	24
Marina Katronis	Royal Winnipeg Ballet	25
Walter Burgess	Dancing in Canada	26
Joan Harris		26
Liane Plane	Ballet Theatre	26
Leonide Massine		26
Rachel Cameron		27
Jon Waks	Festival Ballet	27
Madeleine White	Sadler's Wells Theatre Ballet	29
Henry Danton	Dancing in Australia	30
Margaret Black	Ballet Theatre	31
		Apr.
Shirley Bishop	Sadler's Wells Theatre Ballet	1
Leo Kersley	Teaching in Holland	1
Sheilah O'Reilly	Sadler's Wells Theatre Ballet	2
Edward Caton	Ballet Theatre	3
Lydia Sokolova		4
Antony Tudor	Choreographer in America	4
Maureen Andrews	Grand Ballet Marquis de Cuevas	5
Dorothea Zaymes	Sadler's Wells Ballet	6
Keith Lester	The Windmill Theatre	9
Avril Navarre	Sadler's Wells Ballet	9

Readers with birthday cards for dancers can address them c/o DANCE AND DANCERS, 12 Phipps Mews, Eccleston Place, London, S.W.1. Letters will be forwarded to the dancer's home address to arrive on the birthday. Please post early.

STEPS OF THE DANCE 13

by BARBARA VERNON and JOHN GREGORY

Drawn by Eilean Pearcey

Illustration 30. **Petit Battement**

THE BARRE-WORK (*Continued*)

Petits Battements. After the legs have been vigorously stretched in *Grands Battements,* the *petits battements* serve to vibrate and soften any muscular tensions. The working-foot is held in the *sur le cou de pied* position, well turned-out, and in this position, it describes a half-circle around the supporting leg. The heel of the working-foot stays as close to the supporting-leg as possible. The hip guides the thigh in its opening, and the flexion of the knee makes the lower leg cross in front and behind the supporting-leg. The upper body should not show any reflex action. In series it is first performed on the flat foot, after on *demie-pointe.* A variety of rhythms may be used. The *Petit Battement* develops facility for *batterie* and quick precise foot-work. In general it contributes a brilliance to the movements of the legs.

VARIATIONS OF PETITS BATTEMENTS

Petit Battement with Plié and Relevé. A *plié* or a *relevé* may be performed by the supporting-leg before, during or after the execution of a *petit battement.* In *enchainement* the *plié* and the *relevé* may be employed in great variety.

Petit Battement with Tendu Extension. In between *petit battement* the working-leg may be extended with a *petit developpé* movement to *tendu* in any of the seven directions (see Article 4) and returned to the *sur le cou de pied* or 5th position. When *tendu en effacé* or *en croisé* is performed, the corresponding *épaulement* should be shown in the upper body. (See Article 2.)

Petit Battement with Soutenu Simple and Soutenu Entournant. In between a series of *petits battements,* a *soutenu simple* or *entournant* (as described in Article 7) may be introduced, either *en dedans* or *en dehors.*

Petit Battement with Pirouette en Dehors and en Dedans: From 5th position. A variety of *pirouettes* may be introduced with the *petit battement enchainement,* but these *pirouettes* should not be attempted until the placing of the body is correct, and the balance firm. In preparation for the *pirouette* the working-leg may be lowered from *sur le cou de pied* to 5th pos. turns away from the *barre;* from *plié,* the front leg is picked up again to *sur le cou de pied* pos. and the body turns on a straight supporting-leg. As the supporting-leg rises from *plié* to *demie-pointe,* the supporting arm gives a slight push from the *barre,* and is brought in to 1st pos., where both arms remain, slightly rounded away from the body.

The smoothness of the turn is largely contrived by a subtle impetus felt in the shoulders, and by leaving the head facing front till the last moment and quickly bringing it round face to face front preceding the actual turn of the body. The *pirouette* finishes in *plié* with the working-leg dropping from *sur le cou de pied* front to 5th position behind.

A *pirouette en dedans,* with the working-leg starting from 5th position behind, turns towards the barre. From *plié* the back leg is picked up to *sur le cou de pied* front as the body rises in a stretched supporting leg. As the supporting-leg rises from *plié* to *demie-pointe* the supporting arm gives a slight pressure on the barre, and is carried to 1st pos., where both arms remain relaxed and rounded.

Similarly to the *en dehors pirouette* the turn is largely controlled by the impetus felt in the shoulders, and by the flick of the head. The *pirouette* finishes in *plié* with the working-leg dropping into 5th position.

The secret of all *pirouettes* is the simultaneous co-ordination of the various contributory parts of the body. From the grip of the preparatory *plié,* the body must grow-up, erect, lightly sprung, defying the law of gravity. The whole body must be square to the direction it is facing, the back straight, the shoulders pulled down.

Petit Battement with Pirouette from Tombé in 2nd Position. Following *petits battements* the working-leg is dropped from *sur le cou de pied* to the 2nd position, with *plié* on both legs, the weight of the body remaining over the supporting-leg.

The impetus for the turn is taken from the *plié,* and the working-leg is immediately picked up to the *sur le cou de pied,* as the supporting leg rises on *demie-pointe.*

Executed *en dehors* the working-leg remains in front during the turn, and closes in 5th position behind. Executed *en dedans* the working-leg is immediately carried front during the turn, and closes in 5th position in front.

Petit Battement with Relevé Pirouette from Sur Le Cou de Pied. Same as the *pirouette* from 5th position, except that after the *petit battement* the working-leg remains in the *sur le cou de pied* position, and the *plié* and impetus for the turn is taken on supporting-leg alone. *En dehors* the working-leg usually remains in front. *En dedans* the working-leg remains behind, but this position may be varied.

Petit Battement with Fouetté-Pirouette Sur La Demie-Pointe without Plié Preparation. After a series of *petits battements* the working-leg is extended front or back, the supporting-leg remaining on *demie-pointe.* The working-leg is then whipped in to *passé* just below the knee. The body must grow-up very rigidly for this turn to be successful, and a slight tension should be felt in the hip of the working-leg.

Performed *en dehors* the working-leg extends front together with working arm. The arm echoes the circular whip of the leg, the supporting arm gives a slight push from the barre, and both arms are held circularwise a little above 1st pos. during the turn.

The *pirouette* is stopped on *demie-pointe,* the supporting arm returning to the barre. Performed *en dedans* the working-leg extends to the back, the working arm to the side and the same procedure follows in reverse.

This pirouette assists girls in preparing for *pirouettes-fouettés* with partner. By this means they may learn the correct placing and mechanics.

Battements Battus Serres. Is a continuous beating movement like a vibration—on the ankle of the supporting leg. The beat is made with the tip of the toe of the working foot, which is strongly arched. This movement is always executed on *demie-pointe.*

EXAMPLES OF PETIT BATTEMENT ENCHAINEMENTS.

Each enchainement is repeated twice on flat foot and twice on *demi-pointe.*

	Count
(1) 2 *petits battements* slow	and 1 and 2 and 3 and 4
3 *petits battements,* quick	and 1 and 2 and 3

Repeat on *demie pointe*
(Uneven rhythm: 7/4 time)

(2) 1 *petit battement* (back, front)	and 1 and 2
2 *petits battements* (back, front, back, front)	and 3 and 4
1 *petit battement* (front, back)	and 1 and 2
2 *petits battements* (front, back, front, back)	and 3 and 4

(Even rhythm: 4/4 time)

(3) *petits battements*	and 1 and 2
petit developpé pointe effacé front	and 1
brush through 1st position to *croisé* back	and 2
and close *sur le cou de pied*	and 3

Repeat in reverse
(Even rhythm 6/4 time)

Illustration 31. **Extensions par terre in demi-plié**

A WARNING

Once again bad planning has ruined the chances of a distinguished ballet company.

We appeal to the directors of companies, to impresarios and all those directly responsible for planning the programmes and the presentation of a company on its visit abroad, to heed these words:

You may have the greatest stars in the world, you may have the finest repertoire, but if they are not shown in the right way, with due consideration to the public to whom they are being shown, then you might as well save trouble and money and stay at home.

by PETER WILLIAMS

The ballet that could have saved the London premiere of the Grand Ballet du Marquis de Cuevas—Piége de Lumiére. *Skouratoff and Hightower in the* pas de deux *from the third scene of John Taras' ballet. Photo: Lido*

TWO capitals of the dance—Paris and London; two audiences and never, it seems, the twain shall meet. In Paris the seasons of the Grand Ballet du Marquis de Cuevas are greeted with packed houses, who wildly applaud the appearance of each of the company's many stars, applause which is reiterated whenever any one of these stars turns, leaps or balances.

How different the audience which gaped at, one could hardly say greeted, this same company and these same stars on the opening night of the season at the Stoll Theatre, London. True, when Hightower and Golovine danced the *Black Swan pas de deux* that solid block of granite-faced humanity relaxed into some slight show of animation, otherwise the spectacle which the dancers saw from the stage must have been enough to freeze the blood in their veins. The notices in the newspapers on the following morning must have sent them into a deep freeze, aided by mother nature who seemed determined that she should put her oar in also.

It is no use pretending that the first week of the de Cuevas company's London season was a wild success; quite the reverse, sad to admit, is true.

Any thoughts that this was the final nail in ballet's coffin were dispelled by the news that hundreds of people, in this same week, had queued all night to book for the Sadler's Wells season at Covent Garden a month ahead. No, ballet was not dead but this collection of stars, possibly the most eminent outside Russia, was failing to attract the London public who usually can be guaranteed to come up to scratch.

The fault, though, could hardly be laid at the feet of the public because someone had blundered, fatally blundered in the choice of the opening programme.

Why, after all these years, does this ill choice of opening programme still continue? Examples which immediately come to mind are—Sadler's Wells Ballet in Berlin, Festival Ballet in Paris, Sadler's Wells Theatre Ballet in Canada, New York City Ballet at Covent Garden, Ballet Theatre at Covent Garden, and so it goes on *ad nauseum*. The lesson is not learnt any more than is the lesson of one war learnt by the time we reach the next one. London is not Paris, New York, Berlin or Rome—all these cities have a different approach to ballet, but this difference is never studied.

London, possibly more than any other city, adores the dancers of Spain when they are good. On the other hand, time has proved that it does not care for the Spanish dance worked into a ballet. Therefore the Grand Ballet du Marquis de Cuevas had to open with *La Tertulia* by Ana Ricarda. This is a re-creation of the conditions on stage in a Madrid Theatre during the last century. It is a mild, light but not unattractive work which has its use in the middle of a programme in which tragedy is predominant (most of the ballets in the de Cuevas repertoire end in death, madness or both). *La Tertulia* has its place, which is not as an opening ballet.

The impact of another Ricarda ballet—*Dona Inez de Castro*—which followed, was immediately blunted. The removal of a section with castanets, for obvious reasons, caused this work, which has enjoyed an enormous success everywhere else, including Edinburgh, to seem unbearably flat. An audience which had come to see ballet was, by this time, in a numbed daze by the "Spanishy" atmosphere which they felt more rightly belonged to Pilar Lopez and her Ballet Español. From de Cuevas company they expected something different.

With Hightower and Golovine in the *Black Swan pas de deux*, the audience got what it came to see—but, it was too late. A fatal hour and three-quarters had passed which included two lengthy intervals. These intervals gave the audience time to air their grievances, and the critics time to listen to what everyone was saying. The results in next morning's press gave proof that they had listened to effect. Long intervals can be the most dangerous enemy of ballet.

Nor did the final ballet of the evening—Skibine's *Prisoner in the Caucasus*—thaw the house as much as it should have. The odd construction of the work may have had something to do with it. The excitement of the Caucasian dances, coming as they do in the middle of the ballet, made the long and beautiful *pas de deux* of the final scene into an anti-climax.

All very well, you may say, to criticise after the event, but just try and think up a better programme yourself.

I don't think it needs super-intelligence to plan an opening programme, just a little general knowledge of what an audience wants and expects. The most popular ballet in the de Cuevas repertoire, as far as England is concerned, has been Balanchine's *Night Shadow*. It would have been playing safe in no undignified way to open the season with it. The English, more than the French, love a romantic ballet, and this is the nearest thing. Far better than those old stand-bys—a wobbly *Sylphides* or *Swan Lake*.

Another first night essential is a meat course cooked in a new way. Nothing better surely than Taras' fine ballet—*Piége de Lumiére*. A course which has all the ingredients the English so admire—an original story, exciting choreography, good designing, an excellent score and brilliant dancing. After that, the evening would be set and little cause for complaints. Then finish with almost anything, provided the audience has first been put in a good humour.

It has been said that programmes are arranged so that everyone can appear at a premiere. This is surely short-sighted, because the most essential thing is to show the company to its best advantage rather than any particular dancer.

Another curious factor which had an adverse effect on the de Cuevas season was the publicity given to the Marquis himself and his famous party at Chiberta. This party got a bad press in England originally and it might have been forgotten had it not all been raked up again just before the company opened in London. The result was that many members of the public, and also the critics, looked on the company as a rich man's plaything and not a serious organisation. People were heard to say: "Well, it does not matter if this season is a success as there is so much money behind it." Though this is far from the case, it is impossible to alter what people have fixed in their minds. In Paris, it may be said, the party had quite the reverse effect and was mainly the reason for the company's phenomenal success.

It is sad to think that these things have to be said, but it is far sadder that magnificent artists are not appreciated as they should be because a little more care and understanding is not given to the way they are presented to different audiences.

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NEW BOOKS

Flanders Fields and Tara's Halls

Dances of Ireland by Peadar and Gerald O'Rafferty. *Dances of Belgium* by Roger Pinon and Henri Jamar. (Max Parrish, 4*s*. 6*d*. each.)

ALREADY twenty-four of these handbooks of European national dances have appeared and this new pair falls into the same formula that has been adopted throughout the series—the dances are described together with the music—there is a short history and a list of places where the dances can be seen. Each volume has three or four colour plates which give the general characteristics of the costumes worn.

There are now enough books in this series to make them most useful as reference books and when every country has been fully covered, they will be of the utmost value. Let us hope that Max Parrish will one day consider a series on the various provinces of the U.S.S.R.

More photo-biographies

Dancers of Today. Number 3, Violetta Elvin. Number 4, Festival Ballet. Edited by Hugh Fisher. (Adam and Charles Black, 6*s*. each.)

THESE picture books are better than many photo-biographies because they are not confined to one photographer and they show the subject in action in the various roles and in the setting they were intended to be seen against.

In the case of the volume on Elvin, it seems strange to devote nearly half a page to a picture of Massine alone as the Miller in *Le Tricorne*. I entirely agree with the statement that " Miss Elvin's parts in films have not been worthy of her remarkable talents . . . ." The same could be said for almost every ballerina who has appeared in films, though no doubt these appearances have been good for the bank balance. Although a text, more critical than one that tells us little more than that a dancer was "moving" or "outstanding" in a particular role would remove the feeling that these books are just an elaborate press handout.

I cannot believe that this series has run out of single personalities so quickly that it has to include the whole of Festival Ballet in one volume. Several of the dancers, jammed together in this stiff-boarded souvenir programme, are worthy of a book to themselves. However, it is to be welcomed as the first book devoted solely to this company, which, in the short space of four years, has achieved maturity and endeared itself to the British public as well as to a vast audience overseas; even if some of the artists here shown were merely guests for a few performances.

The standard of reproduction in this series seems high. **P.W.**

NEW RECORDS

Love and death in the harem

Schéhérazade. (Rimsky-Korsakoff.) Philharmonia Orch. (Dobrowen.) Columbia 33SX1007. 1 12-in. LP, 32*s*. 4½*d*.

SCHEHERAZADE was one of the first ballets ever created to an existing score from the symphonic repertoire. Although at the time Fokine was accused of musical vandalism by the purists (Rimsky-Korsakoff's widow even going so far as to threaten Diaghilev with a law suit), his use of the music, especially when considered in the light of some of the more gruesome crimes since committed by choreographers, shows great tact and an understanding sensitivity to the spirit, if not the letter of the music. Admittedly the first movement uncut is really too long to serve as an overture and the omission of the third movement altogether to a great extent upsets the musical balance. But in ignoring the composer's intention regarding the particular Arabian Nights tale, on which each movement is based, and substituting the present one, he demonstrates once and for all that music, by its very nature, need not be inextricably tied to any one particular programme.

The full richness of Rimsky-Korsakoff's dazzling orchestral colours is wonderfully conveyed by this new recording. The playing of the Philharmonia is at their usual high standard, but Dobrowen's conducting is strangely lacking in rhythmic vitality and leaves out much of the excitement. Ansermet's account of the score on Decca (78: AK1980; LP: LXT2508), has far greater life and sparkle, although the recorded quality of the LP version is not as good as that of the 78 set.

Ballets by Gore and Howard

Antonia. (Sibelius: *Festivo*.) RPO (Sir Thomas Beecham.) Included on Columbia 33C1018. 1 10-in. LP, 27*s*. 3½*d*.

WALTER GORE'S ballet *Antonia* makes use of some of Sibelius's incidental music to *The Tempest*, the symphonic poem *The Bard*, and *Festivo*, one of the pieces written for an historical pageant given in Helsinki in 1899. The dance rhythm of *Festivo* (it is a bolero), together with its mood of abandoned gaiety, make it well suited to serve as the accompaniment for the carnival revels scene of *Antonia*.

In this performance, the polished playing of the Royal Philharmonic is at a higher standard than we can reasonably expect in a ballet performance. Sir Thomas Beecham's comparatively slow tempi, however, together with the fact that the orchestra has been placed a little far from the microphone, rob the music of some of the exciting impact that it usually has when given in conjunction with Gore's ballet.

Festivo takes up half of one side, the remainder of the record being devoted to three of the other pieces written for the same historical pageant. Performance is equally fine throughout and if the actual sound has not the forward brightness of the best, it is well balanced and all the detail comes through clearly. The issue will give more pleasure to the Sibelius enthusiast than the ballet lover.

Death and the Maiden. (Schubert: Quartet in D Minor, Op. Posth.) Amadeus String Quartet. HMV ALP1088. 1 12-in. LP. 36*s*. 5½*d*.

OF those who have been moved by the tender beauty of Andrée Howard's touching little ballet danced to the second movement of Schubert's famous *Death and the Maiden* Quartet and who were otherwise unacquainted with the work as a whole, there must be many who have wondered what the remaining movements were like. For them, this record offers an excellent opportunity for coming to grips with the masterpiece in its entirety.

They will find that the sadness and intensity of the slow movement (a set of variations on the well-known song by Schubert that gives its name to the quartet and the ballet) not only extend to the other movements, but is the dominating mood throughout.

Technically this is a very finished performance, despite the fact that the tone of the leader is occasionally a little insecure, and the recording is of outstanding realism. In theatre performances of the *Andante* movement the parts are usually doubled. **D.H.**

Dance and Dancers . . . . AT HOME

SADLER'S WELLS THEATRE BALLET

A Spanish solo

THE winter season at the Sadler's Wells Theatre, which ended on January 30, should have included the premiere of John Cranko's new ballet, *The Lady and the Clown*. Owing to the illness of Cranko and various other difficulties, this had to be postponed until the company is on its provincial tour. As a consequence the only new work to be given in London was *Puerta de Tierra*, which was first performed on December 11, 1953.

The presence of Pirmin Trecu in the Theatre Ballet has led to the inclusion in that company's repertory of a number of pieces designed to exploit Trecu's skill in Spanish dancing. Previously these have all been choreographed by Angelo Andes; *Puerta de Tierra* is the work of Roberto Ximenez, a principal dancer in Pilar Lopez' Ballet Español.

Ximenez has contrived a first-rate number. Beginning and ending on a small red rostrum (a fine theatrical trick this), the choreography is an engaging mixture of classical and Spanish steps topped off with castanet playing. The well-known Albeniz music and authentic looking costume by Anthony Boyes add to the number's success. Basically, I suppose, it is a Spanish classical *bolero* of the type danced (rather better than here) by Alberto Lorca of the Ballet Español, but whereas the classical *bolero* extends its choreography to cover a rich variety of beaten steps, in this version Ximenez has gingered-up tradition by including various spins and double ours en l'air. The final result lacks authenticity but not excitement and is well enough given by Mr. Trecu, even though it shows his versatility more than his virtuosity.

Continual progress of The Rake

THE company give *The Rake's Progress* astonishingly well. In this ballet it seems to find a maturity that would suggest that the gawky adolescent look that sometimes seems to characterise the company is more due to its repertory than any other factor. The role of the Rake is now entrusted to either Pirmin Trecu or David Poole.

Poole I have unfortunately been unable to see, but Trecu is without question a notable addition to the ranks of memorable Rakes. His portrayal is well-balanced, starting quietly with neat portrait of the foppish man about town, and proceeding with ever-increasing intensity from scene to scene, until the final climax in the Mad House. In this last scene, while he conveys well the pathos of the piece (too rarely do dancers recognise the element of eighteenth century sentimentality in Hogarth, which de Valois admirably included in her delineation of the Betrayed Girl), he still needs to produce a final moment of power, that inrush of dying energy that should possess the Rake at his climax.

Among the rest of the cast may be noted Patricia Miller's goody-goody Betrayed Girl, Gilbert Vernon's precise Dancing Master, Stanley Holden's quizzical Man with the Rope (a role that has also been taken by Johaar Mosaval) and Dudley Davies' fussily eccentric Tailor.

Dancers in new roles

THE absence of Elaine Fifield from the company this season has not only piled up work on Maryon Lane and Patricia Miller, but given more chances to some of the junior members of the company. Annette Page has danced the Mazurka and *pas de deux* in *Les Sylphides* with success; Doreen Tempest has had the opportunity to improve her immensely promising *Swan Lake;* Margaret Hill has acquired more experience as the Young Chatelaine in *La Fete Etrange;* Sara Neil and Yvonne Cartier have re-appeared in *Les Rendezvous* and *Prineapple Poll*.

Sara Neil is a promising dancer; as a Leading Swan, for example, she gives real glimpses of her talents, but she is miscast in *Les Rendezvous*. She does not appear to have the full measure of the role technically, and she has not got the mixture of cheekiness and *chic* needed to carry the part off. One would have thought it possible to find her a role more suited to her abilities than this, Alicia in *Haunted Ballroom* possibly?

Yvonne Cartier proved a pert, gay and wholly acceptable Poll in *Pineapple Poll*. *Pineapple Poll* has also seen two new and pleasantly zany Blanches from Gerd Larsen and Annette Page, and some fascinating performances of Jasper by Johaar Mosaval.

C.B.

SADLER'S WELLS CHOREOGRAPHIC GROUP

THE evening by the Sadler's Wells Choreographic Group, on January 24, consisted entirely of works by members of the Sadler's Wells Theatre Ballet. It was memorable for one quite outstanding work and a number of shorter works which even if they were far from earth-shaking showed that each of the choreographers had an idea of what choreography amounts to.

Peter Wright was responsible for two ballets—*Piccolezza* (to Wolf-Ferrari's overture to *Suzanna's Secret*) and *Lover's Meeting* (to Rachmannoff music). The first was a Balanchine-inspired piece which was musical and had a nice flow of movement. A young dancer, Patrick Hurde, presented an interesting stage personality and considerable promise for the future in his dancing.

Wright's second work was a *pas de duex* for himself and Shirley Bishop. It had the air of having been put together in a hurry and was less distinguished though Wright shows that, given the chance, he could become a competent choreographer if not a great one. It would be a good idea to give him an opera ballet to work on.

David Poole's *Interlude* (to Suk music) was the only hold-over from the previous Choreographic Group performance on June 14 last year. It appears to have been developed slightly and Doreen Tempest was excellent as the girl about whom a young boy dreams on a bare stage. I have a growing suspicion that young choreographers should not appear in their own works as they cannot get far enough away from them to see how their choreography is shaping. There is also a tendency to build the ballet around their own particular personalities. The role which Poole has created for himself is not strong enough to hold the ballet together. This same fault was noticeable in Miro Zolan's *Pas de Joie* (to Dudley Simpson music) which followed.

Here was another lovers' meeting beautifully danced by Annette Page but marred all through by a certain coyness in the choreography. Youthful coyness is most difficult to handle and it should make the audience smile with nostalgic pleasure rather than titter with embarrassment.

Gilbert Vernon's first work last year showed such promise that his *Make-Believe* (to Kenneth Alwen music) was a slight disappointment. It was no step back but not the hoped-for step forward. A young girl left to herself creates various characters and moods. Outstanding were Donald Britton in *Robustamente* and Johaar Mosaval in *Con slancio*. In these two variations Vernon achieved originality of movement and realised the potentialities of the dancers with which he had to work.

Macmillan triumphs again

ALL that had gone before sunk to a pale shadow in the face of Kenneth Macmillan's *Laiderette* (to Frank Martin music). Here was a work of near-genius.

The ballet opens with a march of tired Pierrots. Two of them carry a child which they abandon on the steps of a house where a *bal masquè* is progressing. A mask-seller places a mask over the face of the sleeping child who, when she awakens, falls in love with the host who believes her to be one of his guests. They dance with abandon but when the time for unmasking arrives, the sad bald Pierrot child is revealed for what she is. The host turns from her and gets caught up again in the gaiety of the ball. The broken-hearted child leaves with her Pierrot parents who have come to collect her.

A slight story which relies on the realisation of its mood. This has been admirably captured by Macmillan who has developed his own choreographic form—part modern, part classical, both perfectly welded together.

He has been lucky with his dancers for who better than Maryon Lane as the Pierrot child Laiderette, David Poole as the Host and Johaar Mosaval as the Mask Seller? Lane's role suited her to perfection and she did not put a foot wrong in making the most of this opportunity either in her dancing or interpretation. Mosaval gave another quick-silver study of the enigmatic Mask Seller. While Poole made a noble Host who was also a bit of a bounder.

I hope that this work goes into some repertoire without delay. If this and his first work, *Somnambulism*, are fair examples of what we can expect from Macmillan, we have a choreographer of major dimensions. The Choreographic Group is, as we predicted it would, fast bearing rich fruit.

P.W.

SOVIET STUDENT ARTISTS

Remarkable promise for tomorrow

YET another troupe of Soviet artists, this time students, and yet another programme of dances, songs and instrumentalists in the mixture as before.

The programme, which was given on the morning fo January 9, at the Stoll Theatre, brought us two final-year students from the Bolshoi school—Natalia Filippova and Stanislav Vlasov—and if these two are typical of the students Russia is turning out today then tomorrow's companies will make something so formidable that I can forsee a steamroller far removed from the mythical machine of World War I.

Not that these two did not have faults, she had all those we have noted in other Soviet ballerinas—broken wrists, head poking forward, untidy finish—but again there was that verve and the feeling of a great school behind her. He was not a spectacular dancer and did not appear to have any elevation but as a partner he was magnificent; he also had a good stage presence.

They danced the *Nutcracker pas de deux* without a great deal of distinction though this may partly have been due to nerves at opening the programme. Later in the *Mashkovsky Waltz*, they were very spectacular in some breathtaking lifts. He threw her into the air, she did some horizontal spins and came to earth in a perfect supported *arabesque*. This kind of thing may not be classical perfection but it can be very exciting and one only wishes that the choreography were more distinguished (it is curious that in all these Soviet programmes, the choreographer's name is never mentioned).

Another *pas de deux* to Gluck music was remarkable for the fact that Vlasov carried Filippova through most of the dance on one hand, as high

Patricia Miller in the Mazurka *from the Sadler's Wells Theatre Ballet's production of Fokine's* Les Sylphides. *Photo: Denis de Marney*

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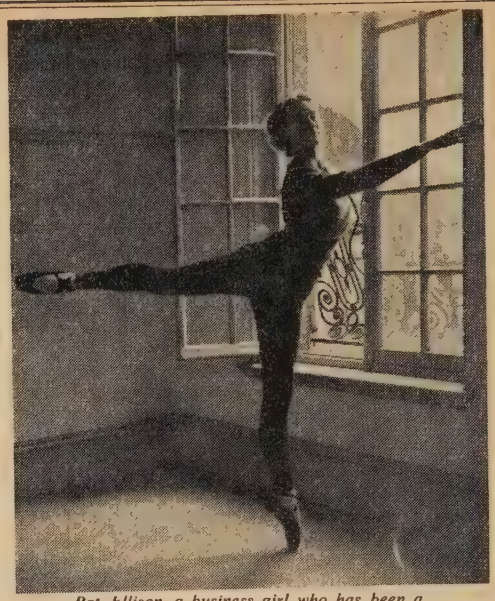

Pat Ellison, a business girl who has been a pupil only eighteen months under Stella Karin

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as she could go in the air. The effect was more beautiful than it sounds. A final *Youth Waltz* seemed to be exactly the same as the one by Mashkovsky except that it was more coy and the music was by Dunayevsky. Both dancers had great charm and two likeable youthful personalities came across the footlights.

Dancer from Uzbekistan

YET another Uzbek dancer—Guinara Mavayeva—with a radiant personality who appeared to be as efficient as Galya Izmailova, who was with the previous group. Her two dances—*The Silk Weaver* and *The Mischievous Child*—were accompanied by that instrument the British public has taken to heart—the Doira. It is not easy to pass judgment on the execution of dances about which we know very little but as the two Uzbek dancers we have seen are highly considered in their own country we can only take their word for it and sit back and thoroughly enjoy this form of national dancing which has a strong affinity to the dances of India.

A juggling act hardly comes within the scope of this magazine, but the grace and presentation of Mikail Mescheryakov's remarkable feats could well be studied by dancers and choreographers. He provided one of the most beautiful juggling acts I have ever seen. **P.W.**

FESTIVAL BALLET

Embellishment in the lake

FESTIVAL Ballet is for ever tinkering with its productions of *The Nutcracker* and *Swan Lake*. During the company's recent season at the Royal Festival Hall an embellished version of *Swan Lake* was on view, the embellishment in this instance being the addition of the *pas de trois*. Festival Ballet is far from being the first company to include this divertissement in the Second Act of *Swan Lake* and one fears that they will not be the last.

Admittedly the dance is good in itself, but it is choreographed in a formal style completely at variance with Ivanov's Second Act, to music hopelessly out of keeping with the rest of the carefully formulated musical atmosphere. Incidentally, Festival Ballet has shown more sense than some companies by following the American practice in allocating the *pas de trois* to Benno and the Two Leading Swans. This makes the intrusion more logical.

MARILYN BURR'S London debut as Odette was an event of considerable interest. Her dancing has isolated moments of striking beauty, but at the moment she is frozen. She has a sweet doll-like assurance but little radiance; at this stage of her development she would be better suited to the Sugar-Plum Fairy than to Odette.

Despite this Burr is one of the most promising girls Festival Ballet has yet discovered, and under careful tutelage she may develop into a ballerina. Provided she is not pushed too fast, in three or four years time Festival Ballet will be very proud of Marilyn Burr. At this performance she was gallantly partnered by Oleg Briansky.

THE most gratifying feature of Festival Ballet is the consistent improvement shown by its individual dancers. At this performance the *pas de trois* was danced by Noël Rossana, Dianne Richards and Michael Hogan. Both the girls were good, but it was the improvement shown by Hogan that was outstanding.. Looking a little like Dolin himself, Hogan danced his variation with easy control and fine style. The difference which once marked his every appearance had gone, and despite a lack of elevation, his virile dancing was most commendable. **C.B.**

FESTIVAL Ballet's four-week season at Monte Carlo was the most successful they have yet given there. Moira Shearer and Yvette Chauviré appeared as guest artists—Shearer in *Spectre de la Rose*, Chauviré in *Giselle*, *Swan Lake* and *Nutcracker*. Krassovska, now happily back as the ballerina of the company, scored a great personal success.

Beriosoff is busy with his full-length version of *Esmeralda*, for which Nicholas Benois is designing the scenery and costumes. Reports from various critics who saw some of the rehearsals are ecstatic and it looks as though the company will have its most important production to date. It is not certain at the moment where this work will first be given, but its London premiere will take place at Festival Hall on the opening night of the summer season in July.

GRAND BALLET DU MARQUIS DE CUEVAS

Two Ricarda ballets

THE London season of the de Cuevas company (at the Stoll Theatre from January 18 to February 6) has been dealt with as regards to its new works elsewhere in this issue.

The two Ana Ricarda ballets—*La Tertulia* and *Dona Ines de Castro* were in unfortunate juxtaposition on the opening night. The former is a too slight treatment of the theme which Tudor made a classic in *Gala Performance*, namely, the rivalry between ballerinas. Moreau makes a dashing Ballerina from Paris, but Ricarda does not match her in her own dance as the resident Madrid ballerina. Skouratoff as the resident male star somehow fails to project. The ballet would achieve greater effect with drastic cutting and tightening up. It is also a mistake for dancers to play to a live audience when a painted one is seen on the backcloth.

Dona Ines is a much better ballet than it appeared to be in London. It can achieve great dramatic impact, particularly in the final scene when the mad Don Pedro (Skibine) forces his court to dance for the murdered Dona Ines (Hightower). The main fault was that the courtiers seemed to be paying no attention to the ballet at all. The costumes for the Nymphs of Mondego create an unfortunate impression with their green raffia wigs. The opening dance for Hightower is charming, but a later insistence on too many *pirouettes* in the choreography destroys the atmosphere. Skibine gives a powerful performance as the thwarted and crazy Prince.

IT is now traditional that Hightower should dance in the *Black Swan pas de deux* on an opening night. Her wonderful virtuosity is unimpaired. But Golovine, as her partner, shows a remarkable improvement. Gone are his mannerisms which once detracted from his amazing technique. His elevation is extraordinary and so are his turns, which have great speed and perfect finish. But like our own John Gilpin, his *batterie* is weak.

Skibine's version of Pushkin's *Prisoner in the Caucasus* is a stirring spectacle, which reaches its apex in the Caucasian dances of the second scene. In dances of this kind the company is at its best and they are wonderfully led by Oleg Sabline. A moving *pas de deux*, which shows the lovely extended line of Marjorie Tallchief, retards the theatrical effect of the ballet. It is possible that a more accented repetition of the warriors' dance at the end would help the ballet to reach a more exciting climax.

Skibine, as the prisoner, was excellent throughout. He is such a good actor that it is possible to believe in him whatever he does.

The sleeper walks again

BALANCHINE'S *Night Shadow* opened the second programme on January 25. This fine romantic tragedy (to an assortment of Bellini music mainly from *Il Puritane*) is still effective theatre even if the pattern of the dances for the *corps de ballet* has become fluffy where it should be precise. Skibine is the romantic lover of all time and Tallchief goes through her difficult somnambulistic promenade with conviction. Few people understand exactly how difficult the Sleepwalker's role really is as, except for a few seconds, she is never off point.

Denise Bourgeois is now the Coquette, but she lacks a sense of theatre to such an extent that it is not easy to realise she is on the stage at all. The wonderful score was indifferently played throughout.

THERE is really no place in the repertoire of a company of this calibre for a ballet such as Cobos' *The Dumb Wife*. Based on Anatole France's play, the voice of the Wife, with her speech restored, is represented by castanets.

Ricarda is the Wife and Golovine her unfortunate Husband. I should have thought rather than to have her tongue operated on or his ear-drums pierced, both would rather have had some terribly irritating maids, who ceasely dust barely-existent furniture throughout, exterminated without delay. Altogether a most undistinguished interlude mercifully of no great length.

ANNABEL LEE, Skibine's version of Poe's poem, has a Delfau setting since the work was last seen in London—and very charming it is. The choreography is unpretentious and right. Both Skibine and Tallchief give it with their accustomed mixture of feeling and perfection. There is one breath-taking moment when he catches her in a dive.

Convicts and butterflies

I FIND *Piege de Lumiere*, the final ballet in this second programme, a most moving ballet. It is on a level with Petit's *Le Loup*, though the choreography is far stronger. Taras has beautifully realised Heriat's original story, of convicts and butterflies, in dance form. In Hightower as the Queen of the Morphides, in Golovine as an Iphias and in Skouratoff as a Convict, the makers of this work have found their perfect interpreters.

Dancing first with the sprightly Golovine and later with the earthbound Skouratoff, Hightower has the role of her lifetime. It is hard to see how the human body can endure some of the things she is given to do, but she does them all as though it was as easy as fluttering off a window-sill.

Breaking away from, but still inspired by, the influence of Balanchine, Taras has created dances which have something to say other than being just steps in time to the music. Most of what he says is of staggering beauty, though a shortening of some of the processions would add strength to the work as a whole. The games for the convicts, at the opening of the ballet, get a little tedious.

The designs of Labisse are very good, but the drop curtain looks painfully like a page in a school book of butterflies. Jean-Michel Damase's score is full of lush soaring melodies, but some of the orchestration is commonplace. These are small faults in an otherwise immensely distinguished ballet.

The miracle persists

MARKOVA joined the company as guest ballerina on January 28 and her appearance immediately pepped-up an audience which was flagging somewhat owing to the intense cold. During the season she danced Taglioni in *Pas de Quatre*, *Dying Swan* and two *Giselles* (once with Skibine and once with Skouratoff).

The phrase once coined by Dolin—" The miracle of Markova "—appears to have more meaning each time we see her. She seems to have acquired an aura which singles her out from anyone else on the stage. In *Pas de Quatre* she shows a beautiful, but so subtly defined, sense of humour. Her perfect understanding of style and period make her the true descendant of Taglioni.

Her first *Giselle* with Skibine was one of the best she has given for many years. Everything she does is so immaculate that one frequently wonders whether she is doing anything at all. I would rather see two *pirouettes* in the first act variation from her than four from anyone else. How finely conceived is her mad scene! There is not one superfluous movement, not one empty passage. Her second act is matchless. Marie Rambert once described it as " gossamer " and I feel no more can be said.

In Skibine she had the perfect Albrecht: a Prince who was humble and romantic. He partnered her so that it seemed as though he was holding her back from flying away rather than lifting her. Skouratoff (at the final performance) danced well, but never gave any feeling of belonging in the ballet.

Not that it was easy to feel as though anyone belonged in such an indifferent production. Decrepit scenery, absurd costumes, no understanding of the ballet's meaning from the *corps*, some dreadful choreography for Giselle's earthly friends hardly make the right background for a great ballerina. But Markova shed a radiance which, mercifully, caused the spectator to concentrate only on her and her cavalier. **P.W.**

NEWS IN BRIEF

THE Contemporary Dance Theatre Centre gave an opening programme on January 4 at Toynbee Hall. This consisted of the works of Leslie Goossens, Ernest and Lotte Berk, Geraldine Stephenson and the British Dance Theatre. Outstanding was *The House that Strindberg Built*, by Hettie Loman and excellently danced by British Dance Theatre. A fuller report of this interesting new enterprise will appear next month.

CECCHETTI Society Branch of the Imperial Society of Teachers of Dancing paid a tribute to Maestro Cecchetti on January 17 at the Rudolf Steiner Hall.

The speakers were Cyril Beaumont, Tamara Karsavina, Marie Rambert, Errol Addison. Tributes from Alicia Markova, Ninette de Valois and Margaret Craske were also read. It was remarkable how much of the personality of Cecchetti emerged from this eminent collection of speakers. The programme ended with a demonstration of the Cecchetti method as it is today with a commentary by Peggy Van Praagh.

TELEVISION

THE LIGHTER SIDE OF THE SCHOOL

Given on January 24th: Music by Darius Milhaud. Choreography by Sonya Hans; Decor by Michael Yates. Presented by Stanley Haynes.

CAST:

Girl with lollipop	MARY BROOKS
Her two friends	KATHERINE BEETHAM, JOSEPHINE SPAULL
Girl with spectacles	SHEILA O'NEILL
Boy with onions	DAVID HURST
Jackie	JACQUELINE LIVINGSTONE
Jackie's friend	WENDY HYDE
P.T. instructor	RICHARD BROWN

CHILDREN'S Hour had not been honoured by a ballet for some months before this production; unfortunately the interval might well have been longer, for this work can only be described as tedious.

The scenario was concerned with a very plain bespectacled school-girl, who in the circumstances quite naturally preferred the company of her textbooks, to that of her repulsive class mates. Who should come along but a Breton Onion Seller, whom one gathered was the answer to all the pipe-dreams of the school children.

He then proceeds to sweep the dowdy child into a *pas de deux*, she is transformed, so we were told into a creature of radiant loveliness; he scattered the stage with onions, but unfortunately did not alter his status in life.

A very hackneyed idea with a modern twist, unfortunately the choreography was equally uninspiring, for the most part consisted of movements which gave the appearance of a group of dancers practising their barre work, this developed to a disappointing finish, of what can only be described as skirt dancing.

The music was unsuitable. Even Michael Yates' decor seemed strikingly unimaginative; a schoolroom may not be a designer's paradise, but no excuse

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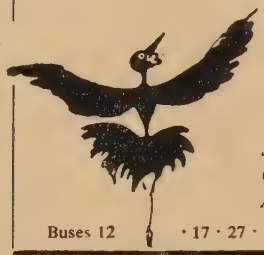

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PAINT YOUR WAGON

Given on January 25. Music by Frederick Loewe. Book and Lyrics by Alan Jay Lerner. Dances and Ensembles by Agnes De Mille. Scenery designed by Oliver Smith.

PRINCIPAL DANCERS:

Pete Billings - - - - VEIT BETHKE
Yvonne Sorel - - - - SHEILA O'NEILL
Suzanne Duval - - PRUDENCE HYMAN

A LUSTY show, well staged and devised, with catchy tunes, gay dances and a slick pace being maintained. A true formula for success, but unfortunately this excerpt was unsuitable for television.

Her Majesty's Theatre, with its deep stage is ideal for this well deserved West End success. But the problem of condensing a stage full of tough jostling western characters singing and dancing to the size of a television screen was not successfully ridden. All the scenes suffered terribly from overcrowding, especially the dance sequences.

The cameras apparently were not able to give us any good close-ups, in fact the programme could well have been described as "a seat from the very back of the circle."

There was one particularly good skipping dance well given by Veit Bthke, Sheila O'Neill and Prudence Hyman; the gay and original choreography was by that veteran of American musical productions—Agnes De Mille.

PAS DE QUATRE

Given on January 31 by the Grand Ballet du Marquis de Cuevas. Choreography by Anton Dolin. Music by Cesare Pugni. Conducted by Eric Robinson. Produced by Philip Bate.

CAST:

ROSELLA HIGHTOWER; JACQUELINE MOREAU; DENISE BOURGEOIS; ALICIA MARKOVA (Guest Artist)

TELEVISION had suffered a lean month of ballet until the Grand Ballet du Marquis de Quevas gave *Pas de Quatre*. Here, at last, ballet came into its own with a beautifully poised production of style and elegance: it was truly a fitting epilogue to a Sunday evening and a most welcome return to television by Alicia Markova.

The *Pas de Quatre* is a recreation by Anton Dolin of the work first devised by Jules Perrot in 1845 for Sir Benjamin Lumley, then director of Her Majesty's Theatre. The work was originally moulded to suit the talents of those four great ballerinas, Taglioni, Grisi, Ceritto and Grahn.

The ballet opened with a shot of the lithograph by Chalon; this gradually faded and resolved itself into the persons of Markova, Hightower, Moreau and Bourgeois; an original and exciting beginning for such a work. It was superbly performed, each ballerina imparting to her role her own particular quality of perfection. The result made one of the most inspiring of recent television productions culminating with a series of beautiful pictorial studies. One could almost sense the burst of applause after each dazzling variation; incidentally when this work was first performed applause mounted from climax to climax throughout the whole performance.

The camera work was excellent. There were some clever aerial shots, and an interesting close-up of the dancers on point. There were no difficulties of overcrowding and the camera had a very smooth passage.

Praise must also be given to Eric Robinson for his sympathetic handling and delicate touch over Pugni's score.

Nicholas Baker

Dance and Dancers . . IN FRANCE

PARIS OPÉRA

TWO important events marked the first Wednesday ballet performance of 1954. First, Jean-Paul Andreani chose *Le Spectre de la Rose*, in which to make his official début as *danseur-étoile*. Léon Bakst's costume has rarely covered a more virile form. The suppleness of Andreani's leaps and the astonishing facility of his technique enabled him to take in his stride the *variation* that once made Nijinsky famous.

His conquering youth transformed the spirit of the rose into a genius of nature wherein only the *ballon* retains any mystery. Andréani's arms still lack lyricism, but he is now a fine classical dancer, endowed with exceptional technical possibilities, not the least of which is that prodigious flight without any apparent preparation.

By temperament he is inclined to be inexpressive, which no doubt will not fit him for dramatic rôles, although the teaching of a Serge Lifar has already attempted to instil more warmth into this admirable dancing instrument.

THE other important event was the return to the Opéra of Yvette Chauviré in Act II of *Le Lac des Cygnes*. This occasion, long desired by the balletomanes, restored one of the greatest contemporary ballerinas to a setting which is appropriate to one of her standing and which alone can enable her to blossom out fully.

Although a passing weakness somewhat hampered her, particularly in the *variation*, Yvette Chauviré rendered the rôle of Odette with that inner poetry and that assured and capable artistry which scorns both formalism and physical exuberance.

Michel Renault made a discreetly romantic figure at her side, giving proof, with the example before him of his partner's restrained authority, of dramatic powers and a radiance till then unsuspected, which gave him an added nobility.

AS a result of the interminable rehearsals requiring the presence of the whole ballet company for the preparation of *Oberon*, the ballet performances have been partially suspended until February 12th, the dancers being unable to give of their best without excessive fatigue.

IT is said that next season will witness the production of *Nantéos*, a ballet with music by Jeanne Leleu and choreography by Serge Lifar. This work was conceived for the Ballets de Monte Carlo in 1946 and should make a welcome addition to the repertory. As at the creation, Yvette Chauviré will be the principal interpreter.

AS a result of the initial discussions, the arrival in France of a company of Soviet dancers now seems a probability. There may be an artistic exchange, with the Comédie Française going to Moscow in April to play Molière, while the dancers from the Leningrad Opera House come to the Paris Opéra in May. About fifteen performances may be given. It is to be hoped that a definite agreement will soon transform these probabilities into reality.

HOMAGE TO DIAGHILEV

OUTSIDE the Paris Opéra, though with its co-operation, Serge Lifar opened the cycle of events planned to commemorate the 25th anniversary year of Diaghilev's death with a performanc at the Théâtre du Palais de Chaillot. Unfortunately, this first ceremony, for material reasons, was not able to enjoy the co-operation of international stars now dispersed throughout the world, from Russia to the United States.

After a homage paid by the dance schools of Paris, some of the *étoiles* of the Opéra, together with Olga Adabache representing the Grand Ballet du Marquis de Cuevas, displayed their talent. In *Variations* the rôle of Lycette Darsonval, who was indisposed, was taken with great authority and youthful mastery by Josette Clavier, while Solange Schwarz appeared in the part usually danced by Liane Daydé. As the young girl in *La Spectre de la Rose*, Schwarz was the partner of Jean-Paul Andréani, who was warmly applauded.

Salomé, by Richard Strauss and Serge Lifar, enabled Olga Adabache to express a talent which has great originality, but is all too rarely seen to advantage. Finally, Serge Lifar reacquainted us with *Le Prélude à l'Après-midi d'un Faune*.

André Cluytenes then conducted a concert of works by Tchaikovsky, Prokofiev and Igor Stravinsky given by the Société des Concerts du Conservatoire.

Again on the initiative of Lifar, important ceremonies will be held in April at Monte Carlo, headquarters of the Ballet Russes, where, surrounded by familiar and faithful artists, Diaghilev liked to meditate and make preparations for his masterpieces. The Paris Opéra is to give four special performances, including in the programmes *L'Oiseau de Feu*, *Petrouchka* and *Prince Igor*, works which will have been given previously in Paris during a performance dedicated to the great Russian impresario. The Opéra's production of *L'Oiseau de Feu* will have choreography by Lifar, sets by Wakhevitch.

During the year the Paris Opéra is also to revive *Daphnis et Chloé*, and hopes to produce for the first time *Le Sacre de Printemps*, with sets by Chagall, and Prokofiev's *Roméo et Juliette*.

At the same time there will be an important exhibition of unpublished documents and numerous souvenirs relating to Diaghilev, generously lent by the Marquis de Cuevas, the heirs of Col. de Basil and René Blum, and Serge Lifar. A choreographers' congress will bring together such personalities as Balanchine, Massine, Lifar, Nijinska and Romanoff, who will discuss the question of choreographers' copyright.

Venice will be the last meeting place. On August 19th, the actual anniversary of Diaghilev's passing, there will be ceremonies on the Isle of San Michele, where he rests close by the Palazzo Grassi.

Esteban Cerda, one of the principal male dancers of Chile, who is now with the Ballets of Janine Charrat. Previously with the de Cuevas company for their Paris season, he will also be remembered for his performances in England with Ballet Workshop, Ballet Rambert and with the Sadler's Wells Opera company. *Photo: Roy Round*

OPÉRA COMIQUE

FOR the first time since the dispersal of its ballet company the Opéra Comique recently presented two ballet creations. A gala performance attended, for the last time during his presidential term, by Vincent Auriol was devoted to the works of Maurice Ravel and Jacques Ibert.

The latter was represented by the comic opera *Angélique*, while Ravel's *L'Heure Espagnole* created a Spanish atmosphere which was further heightened by *L'Alborada del Graciozo* (choreography by Españita Cortez and Constantin Tcherkas) and *La Pavane pour une Infante défunte* (choreography by Serge Lifar).

While, in the first ballet, Michel Gavel was not very convincing, Jacques Chazot showed great nobility and Españita Cortez an undeniable plastic beauty.

NEWS IN BRIEF

KEITA Fodeba's African Ballet, which is at present touring France, will reappear in Paris in the spring. They are to give a new programme at the Théâtre des Champs-Elysées, with settings by the African painter Albert Tour.

THE Municipal Theatre, Strasbourg, has been the scene of the world premiere of a ballet called *Noces de Cendres*, which was given a very favourable reception. The scenario is by Hubert Devillez, the music by Henri Tomasi, and the sets and costumes by Sainsauveur. Jean Combes' choreography is worthy of praise. The ballet, which has a large cast, evokes the horrors of war by means of a sort of "flash-back." The principal rôle of Lénore was played by Geneviève Moulon, that of Gilles by Serge Milenko.

JANINE CHARRAT has been invited to arrange the dances for *Die Fledermaus* which Adolf Rott is to produce for the 1954 festival at Bregenz, on the shores of Lake Constance, to be held from July 24 to August 15.

AT the Petit Théâtre Marigny, Jean-Louis Barrault, with the assistance of Pierre Sonnier and Jean-Pierre Grandval, has given an original and moving mime version of Igor Stravinsky's *Renard*, once staged as a ballet by the Diaghilev Ballet.

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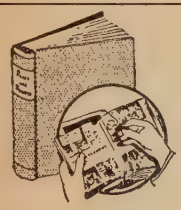

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★ **See also displayed advertisement**

Dance and Dancers in America

by Arthur Todd

AS reported previously, Markova made two appearances at the Metropolitan Opera House as guest ballerina in Zachary Solov's newly arranged dances for the second act of *Fledermaus*. The first of these was New Year's Eve, before a completely sold out house, and the second, equally crowded, performance was on January 23. On both occasions her dancing won her a personal ovation, stopping the performance for several minutes. Choreographer Solov's solo portions composed for Markova admirably suited her inimitable style and she was ably partnered by Roland Vasquez.

Between these two appearances at the Met., Markova appeared with the Royal Winnipeg Ballet in Canada. As we go to press, Markova has been appearing at the Stoll Theatre, in London, with the Grand Ballet du Marquis de Cuevas, but returns to America on February 7 for guest appearances with the Royal Winnipeg Ballet in Washington, dancing in *Les Sylphides, The Dying Swan* and *Bolero* 1830.

BALLETS DE PARIS

ROLAND PETIT'S Ballet de Paris underwent so much disaster on its opening night performance, it's small wonder that the dancers were able to go on at all. The day of the performance the switchboard broke down and there was no rehearsal with either scenery or lighting. In consequence, the premiere was a shambles with dreadful lighting, toppling scenery and attendant confusion everywhere behind the footlights.

The great majority of the New York City dance press took a decidedly negative view of the repertoire, particularly of *Cine-Bijou*, which was dropped during the first week.

Notwithstanding its general reception, this reviewer found much to admire in a later performance. Chiefly, there was the very fine dancing of Violette Verdy, some notable support from José Ferran, wonderful decor in *Le Loup* by Carzon and the amusing use of Clavé's prop-like scenery in *Deuil En 24 Heures*. The general public lavished its greatest applause on Leslie Caron in *Deuil En 24 Heures* and Colette Marchand in *Carmen*, once more giving ample proof that American audiences are unduly impressed by cinema success.

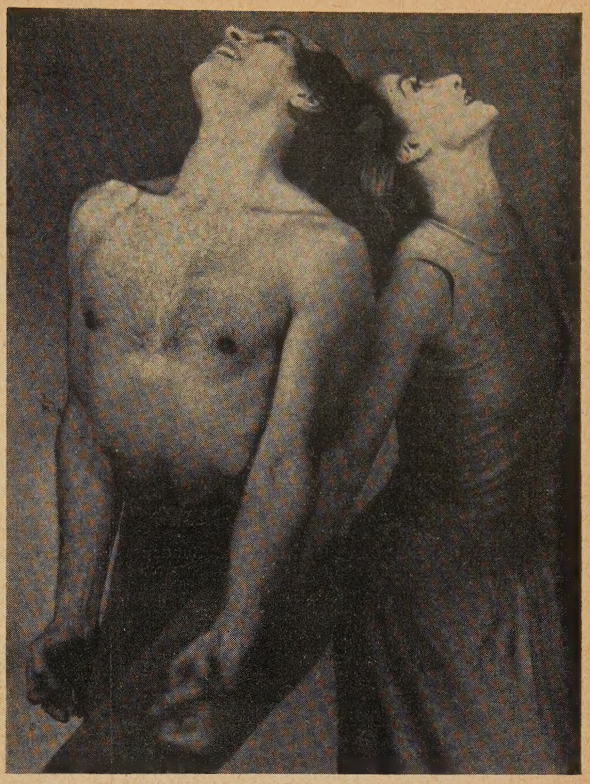
Blessed with considerably more personality than dance technique, Leslie Caron nevertheless made a strong impression on those who have followed her screen career closely. Colette Marchand, though dancing beautifully, was hopelessly miscast in *Carmen* and Roland Petit gave a rather preoccupied performance of Don Jose. All rather sad because during its first two seasons in America Petit and his dancers give great promise as innovators of a new form of dance theatre. However, no new work this season seemed on a par with *Les Forains* or *The Diamond Cruncher*.

JOSE LIMON Co.

A SERIES of six performances at the Juilliard School of Music by Jose Limon and Dance Company, proved to be one of the highlights of the mid-winter season. During this brief season these works had New York premieres: Mr. Limon's *Ode To the Dance*, Doris Humphrey's *Ruins and Visions* and Pauline Koner's solo, *Cassandra*. In addition, the repertoire included Doris Humphrey's *Night Spell, Day on Earth, Ritmos Jondo* and Limon's *The Exiles, The Moor's Pavanne* and *The Visitation*.

SINCE Doris Humphrey is America's greatest choreographer in the field of modern dance, it was understandable that her new *Ruins and Visions*, to Benjamin Britten's First Movement from String Quartet No. 1 Op.25 (1941), was the major event of this series. Based on *The Fates*, a poem in Stephen Spender's *Ruins and Visions*, it a work of great dimensions, is powerful and dramatic rather than essentially choreographic. Symbolic to a great degree, it almost requires familiarity with Spender's work to appreciate it to the utmost.

JOSE LIMON'S *Ode to the Dance*, to Samuel Barber's *Capricorn Concerto*, is primitive in feeling, uncomplex in form and chiefly notable for its inventive movement beautifully executed. Its three sections—*Dedicants of the Place, Celebrants* and *Dance of Inheritance*—are set against a jagged oval of rope that fills the outer dimensions of the stage, providing both a spatial feeling as well as atmosphere. Only the girls' costumes, vari-coloured billowing net over tights and most unbecoming, detracted from this otherwise first rate work.



Jose Limon and Letitia Ide in The Exiles, *which was given during the recent series of performances by Jose Limon and his company at the Juilliard School of Music.*
Photo: John Linduist

PAULINE KONER'S solo, *Cassandra*, beautifully composed and a veritable *tour de force* of movement, seemed contrived rather than inventive, a bravura technical feat rather than a danced portrait. Nevertheless, it was admirably performed and a great success with a majority of the press and public.

NEW YORK CITY BALLET

MID-WAY in its tenth New York season, the New York City Ballet has already given George Balanchine's *Opus* 34, to music by Arnold Schoenberg. The chief interest in this current season, quite naturally, centered on the evening-length full production of *The Nutcracker*, in two acts and four scenes, choreographed by George Balanchine. With scenery by Horace Armistead and costumes by Karinska, this work premiered on February 2, with Maria Tallchief as the Sugar Plum Fairy, Nicholas Magallenes her Cavalier and Yvonne Mounsey as the Good Fairy in the Snowflake Waltz. In the second act divertissements Tanaquil LeClercq appeared in the Waltz of the Candy Flowers, Janet Reed was the Marizpan Shepherdess, Robert Barnett was the leader of the Candy Canes, Herbert Bliss and Yvonne Mounsey were Chocolate, George Li was Tea and Franciscon Moncion was Coffee, Frank Hobi was Dr. Stahlbaum and Edward Bigelow was Mother Gigone. In addition, this production was augmented by the addition of 35 children from the School of American Ballet, also a choir of 40 boys from the St. Thomas Episcopal Church.

MAY O'DONNELL Co.

DURING mid-January, May O'Donnell and her Dance Company gave two performances at Hunter College Playhouse in New York City that were notable in every respect. Miss O'Donnell, who has been a soloist in Martha Graham's Company for many seasons, has assembled a company of twelve dancers, trained them admirably, has composed for them works that are fresh, inventive and readily understandable. It was a pleasure to see a young company so good to look at, so well costumed and groomed and so apparently happy to be dancing.

The programme consisted of *Dance Sonata, Horizon Song and Suspension*, all composed to music by Ray Green. *Dance Concerto* was to music by Bela Bartok and *Legendary Forest* to a score by Eugene Hemmer.

All five works were noteworthy, but top honours must go to *Suspension*, based on T. S. Eliot's ". . . at the still point of the turning world . . . there the dance is . . ." the programme note continues, "The dancers move in a state of suspended balance and order in which the harmony is maintained by the individual patterns which join, separate, energize, and become tension points for each other to maintain the order and balance of the whole."

It would be difficult to paint a better word picture of this beautiful work save to add that it was superbly performed and that May O'Donnell and her company have a particularly bright future. Viewing this performance was, in a way, like seeing a new kind of dance for the first time. There were no tensions nor ugly movements, the music was uncommonly superior and good to listen to for its own sake and the lyrical and lovely Miss O'Donnell is a superb dancer in addition to being a fine choreographer.

AGNES DE MILLE

AGNES DE MILLE, who has staged the dances for the new Jeanmaire musical comedy, *The Girl in Pink Tights*, has just signed a unique contract that may well be an influential factor in contracts for all choreographers from now on. In the first place, Miss de Mille's contract gave her a $5,000 down payment and 2 per cent. of the weekly gross of this new musical as well as 2½ per cent. of the profits from al other sources.

This means, in effect, that the dancers are an integral element of a production, the same as the book, the lyrics and the music. Furthermore, Miss de Mille's contract calls for 12 per cent. of the author's revenue from such subsidiary rights as motion picture, television, radio, touring companies and foreign productions. In addition, Miss de Mille has been granted the option of repeating her assignment for any other production of this musical in the United States, Canada or Great Britain for a $2,500 fee and the same royalty arrangement. If she decides not to, she still is to receive 1 per cent. of the gross whether or not any of her material is used. Besides these stipulations, Miss de Mille has the right to use her own choreography outside of the show five years after the producers' grand rights expire.

FROM Hollywood comes further news of Agnes de Mille and this is that Stanley Roberts, the scenarist, has obtained the screen rights to her autobiography, *Dance to the Piper*. Roberts, who wrote the screen version of *The Caine Mutiny*, plans the de Mille film as "personal drama played against the background of the ballet world" and both he and Miss de Mille expressed the opinion that Audrey Hepburn would be ideal for the starring role.

NEWS IN BRIEF

NEW Yorkers received their first glimpse of classic Japanese dance when the Azuma Kubuki Dancers commenced a limited engagement at the Century Theatre, on February 16, under the management of S. Hurok. The company of 23 dancers and musicians has been organised by Azuma IV, whose family can be traced back to the beginnings of the Kabuki Theatre some 300 years ago. The featured dancer of the company is Kikunojo Once and its principal choreographer is Massaya Fujima. A report of this season will appear in the April issue.

TED SHAWN announces that many important changes in the teaching staff for the summertime, Jacob's Pillow Dance Festival and University of the Dance, at Lee, Mass. Margaret Craske will head the ballet contingent, Pearl Lang, a soloist with Martha Graham, will head the modern dance division; Ram Gopal is being brought over to teach Hindu dance and Angel Cansino will give instruction in Spanish dance.

JEROME ROBBINS has been signed to provide the dances for the new musical comedy, *The Pajama Game*, which is stated to bring Van Johnson back to the New York stage on May 12. On June 21, Robbins will begin rehearsing the dances for the West Coast production of *Peter Pan*, in which Mary Martin will play the title role.

CLUBS

CIRENCESTER

The Cirencester and District Ballet Club.

THE Cirencester and District Ballet Club was founded in 1947; Mde. Lydia Kyasht took charge of the ballet tuition. There are now about eighty dancing and eighty non-dancing members. Three performances of full-scale ballet are given in Cirencester once a year at the Bingham Hall. The students also prepare for yearly examinations in the Classic Ballet (Russian Method) Branch of the National Association of Teachers of Dancing. In the last examination 80 per cent. of the club's candidates passed with honours.

Ballets performed by the Club since 1948 include: *Four Seasons* (Tchaikovsky), *Neptune*, *Titania* (Mendelssohn), *Heraldic* (Elgar) and *An Old Russian Fairy Tale* (Traditional). It is proposed to present a full-length version of *Casse Noisette* for the next year's show.

DUBLIN

The Dublin Ballet Production Club. Sec.: Madame Violetta Morosini Whelan, 6a, Henry Street, Dublin, Eire.

THE club will hold a General Meeting to elect new delegates during February. The group activities up to April will include a Display on April 28 in Rathmines Town Hall. Intending members should contact the secretary.

LONDON

The London Ballet Circle. Sec.: Stanley Hawkins, 132, Kensington Park Road, W.11.

THE circle holds meetings on the third Sunday of each month, excepting the March lecture, which will be on March 28. Non-members are welcome to these meetings, which are held at the Salle Erard, 18, Great Marlborough Street, W.1, at a charge of 2/6. Ballet classes under Stanley Judson and Andrew Hardie are held for beginners and others on Monday and Wednesday evenings at 7 p.m. at 26, West Street, W.C.2.

Film programmes of international dancing are held periodically. The next will consist of a short talk on dance styles in films by A. V. Coton, illustrated with films of Maya Deren, John Fischinger and René Clair and Anna Pavlova. This will be at the French Institute, Queensberry Place, S.W.1, at 7.30 on April 2.

The Lewisham Ballet Theatre Club. Sec.: Mr. J. D. W. Ford, 22, Minard Road, Catford, S.E.6. Tel.: HIT 2209.

THE club is now nearly at the end of its fifth year and will be holding a birthday party at Lewisham Town Hall on April 23, to which members of other clubs and friends are welcome. Recently the Club took part in the Association of Ballet Clubs show at the Rudolf Steiner Hall, and performed the new ballet by Maria Balinska, *The Scold*, with great success.

Recently Mr. Blore of Leichner gave a lecture on Make-Up and a lecture on Costume and Design and a film show are arranged for the near future. The club is contributing several items to the Fiesta of World Song, Dance and Music at the Albert Hall. There are vacancies for dancing members at the classes held every Monday and Thursday at Brownhill Road School, Catford, under the direction of Maria Balinska, and the club would also welcome new non-dancing members.

The Rosehill Ballet Circle. Sec.: Miss M. Carew, 46, Blakehill Road, Carshalton, Surrey. Tel.: Wallington 9228.

THE club's recent activities include a demonstration of ballet by some of the student dancers of the Marie Rambert School and an evening of ballet films. In January the club arranged a visit to the Sadler's Wells Theatre. Meetings are held fortnightly at the Rosehill Community Centre, Rosehill House, Sutton, Surrey.

LOOK FOR Nadia Nerina on the front cover of the April number of *Dance and Dancers*. It will also contain pictures, personalities and news of all the leading companies in the world including Martha Graham and her company, Antonio and his company, Sadler's Wells Ballet. Published March 25

COVER STORIES

This month's front cover, by Walter E. Owen, is of Alicia Markova in the ballet from *Die Fledermaus* at the Metropolitan Opera House, New York.

ALICIA MARKOVA was born in Palmers Green, London, and received her first training at a local dance academy. Her first public appearance was in the pantomime Dick Whittington at the Kennington Theatre. Later she went to the great teacher, Astafieva, where she was seen by Diaghilev who engaged her for his company. He name was changed from Marks to Markova and each season she was moved, step by step, from the *corps de ballet* until she took over leading roles. On the death of Diaghilev in 1929 she danced in Music Halls and with Marie Rambert's Ballet Club. She was the first ballerina of the Vic-Wells Ballet, where she remained until 1935, when she formed the Markova-Dolin Ballet with Anton Dolin. In 1938 she joined Ballet Russe de Monte Carlo. Later she appeared with many companies in America and toured the world with Dolin. In 1950 she formed, again with Dolin, the Festival Ballet, which she left two years ago. Since then she has appeared as guest artist with various companies and has given recitals in America, South America, England, France and Canada. Now she returns to tour the English provinces for two months. She is without question one of the greatest ballerinas of our time.

This month's back cover, by Lido, is of Antonio and his new partner Segovia, who are appearing at the Stoll Theatre.

ANTONIO was born in Seville. His first public performance was at the Liége Exhibition in 1928. Together with his partner, Rosario, he appeared in the film *Ziegfield Girl* and later in *Hollywood Canteen*. In 1948 they returned to Spain to repeat the triumphs they had enjoyed in America. They were hailed everywhere as the greatest Spanish dancers. Two years ago they parted and since then each has formed a company of their own. This is Antonio's third visit to London and he has surrounded himself with a company that has recently had a great success in Paris. His partner, Segovia, was until recently a principal dancer from the Liceo Opera House in Barcelona.

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Ballet Dates

SADLER'S WELLS BALLET

Feb. at Covent Garden
25 *Sleeping Beauty* (Jackson, Hart)
26 *Sleeping Beauty* (Fonteyn, Somes)
27 (M) *Sleeping Beauty* (Jackson, Hart)
27 (E) *Sleeping Beauty* (Nerina, Rassine)
Mar.
2 *Coppelia* (premiere) (Nerina, Blair)
3 *Sleeping Beauty* (Fonteyn, Somes)
4 *Coppelia* (Beriosova, Chatfield)
5 *Coppelia* (Nerina, Blair)
6 (M) *Coppelia* (Navarre, Grant)
6 (E) *Coppelia* (Beriosova, Chatfield)
9 *Coppelia* (Act III), *Daphnis and Chloe, Homage to the Queen.* Gala in the presence of the Queen Mother and Princess Margaret in aid of Sadler's Wells Benevolent Fund.
10 *Coppelia* (Navarre, Grant)
11 *Coppelia* (Beriosova, Chatfield)
12 *Sylphides, Daphnis and Chloe, Homage to the Queen*
13 (M) *Sylphides, Daphnis and Chloe, Homage to the Queen*
13 (E) *Coppelia* (Nerina, Blair)
16 *Cinderella* (Fonteyn, Somes)
17 *Coppelia* (Beriosova, Chatfield)
18 *Cinderella* (Nerina, Rassine)
19 *Coppelia* (Navarre, Grant)
20 (M) *Cinderella* (Nerina, Rassine)
20 (E) *Cinderella* (Fonteyn, Somes)
22 *Swan Lake* (Fonteyn, Somes)
23 *Coppelia* (Beriosova, Chatfield)
24 *Swan Lake* (Nerina, Rassine)
25 *Swan Lake* (Jackson, Field)
26 *Veneziana, Homage to the Queen, Patineurs*
27 (M) *Coppelia* (Lindsay, Doyle)
27 (E) *Veneziana, Daphnis and Chloe, Patineurs*

SADLER'S WELLS THEATRE BALLET

Tour
Feb.
22 New Theatre, Oxford
Mar.
1 Grand, Wolverhampton
8 Alhambra, Bradford
15 Hippodrome, Derby
22 Theatre Royal, Norwich
29 Sadler's Wells Theatre, London. (One week only during which Cranko's *The Lady and the Fool* has its London premiere)

FESTIVAL BALLET

Feb.
22 Streatham Hill Theatre
Mar.
1 Gaiety, Dublin (two weeks)
15 Opera House, Belfast (two weeks)
29 Theatre Royal, Birmingham
April
22 Liceo Opera House, Barcelona
Followed by tour of Spain and Portugal.

BALLET RAMBERT

Feb.
22 Royalty Theatre, Chester
Mar.
1 The Empire, Kingston-on-Thames

WALTER GORE BALLET

Feb.
22 Hippodrome, Norwich
Mar.
1 New Theatre, Northampton
8 Palace Theatre, Grimsby
15 Empire Theatre, York

BALLET WORKSHOP

at the Mercury Theatre, Mar. 14, 21, 28
New works include: *Common Ground.* Choreography by Michael Holmes. Music, Michael Hobson. Decor, Peter Sager.
The Life and Death of Lola Montez. Choreography, Jack Carter. Music, Verdi. Decor, Norman MacDowell.

ANTONIO AND HIS SPANISH BALLET

at the Stoll Theatre, London, from Feb. 24 to Mar. 27
Change of programme Mar. 15

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Mar.
1, 2, 3 *Errand into the Maze, Diversion of Angels, Night Journey*
4, 5, 6 *Appalachian Spring, Canticle for Innocent Comedians, Deaths and Entrances*
8, 9, 10 *Theatre for a Voyage, Diversion of Angels, Letter to the World*
11, 12, 13 *Errand into the Maze,* New untitled work, *Dark Meadow*
15 *Appalachian Spring, Canticle for Innocent Comedians, Night Journey*
16 *Errand into the Maze,* New untitled work, *Deaths and Entrances*
17 *Theatre for a Voyage, Diversion of Angels, Dark Meadow*
18 *Errand into the Maze, Appalachian Spring, Deaths and Entrances*
19 *Theatre for a Voyage, Dark Meadow, Night Journey*
20 (M & E) *Errand into the Maze, Diversion of Angels, Letter to the World*
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ALICIA MARKOVA CONCERT TOUR with Milorad Miskovitch

Mar.
15 Colston Hall, Bristol
18 Albert Hall, Nottingham
20 Free Trade Hall, Manchester
22 Usher Hall, Edinburgh
25 St. Andrew's Hall, Glasgow
27 Sophia Gardens, Cardiff
30 St. George's Hall, Bradford
Apr.
1 De Montfort Hall, Leicester
3 City Hall Newcastle-upon-Tyne
6 City Hall, Sheffield
8 Civic Hall, Wolverhampton
10 Brangwyn Hall, Swansea
13 Guild Hall, Southampton

Ballet Correspondents

(Abbreviations: b.c.—ballet correspondence; m.—male; f.—female; m.a.—my age; o.i.—other interests; ls.—languages; p.r.—photograph requested.)

CARL PETERSON, 3542 Carroll Avenue, Chicago 24, Illinois, U.S.A., wants b.c., m. or f., any age, anywhere, o.i. theatre, playwriting, philosophy.

ANDREW FRASER, 80 Broadwalk Court, London, W.8, wants b.c., m., age 16-30, anywhere, m.a. 31, o.i. all arts, photography, swimming, travel, ls. German, little French, Dutch. p.r. (ret.).

DOROTHY GOODALL, 6 Lilac Avenue, South Shields, wants b.c., m., 20-25, anywhere, esp. Spain, France, Norway, m.a. 19, o.i. music, cycling, reading, ls. French.

ANITA WHITE, 95 John Street, Lidcombe, Sydney, N.S.W., Australia, wants b.c., m. or f., any age, anywhere, m.a. 23, o.i theatre, music, photography

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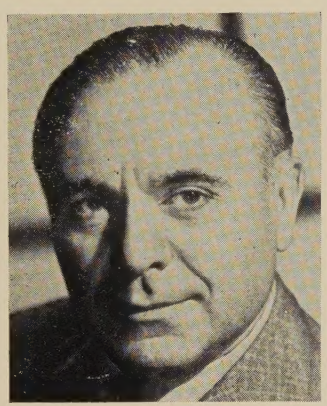

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Dance and Dancers

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